GRAND

Beginning NEXT SUNDAY NIGHT

OCT. 24

1st Mat. Monday Oct 25

Twice Daily Thereafter
Eves. 8:15
Mats. 2:15

LIMITED ENGAGEMENT

DAVID W. GRIFFITH'S
MIGHTY SPECTACLE OF THE ROMANCE OF HISTORY

THE 8th WONDER OF THE WORLD

600 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

400 PERFORMANCES AT TREMONT THEATER BOSTON

400 PERFORMANCES IN CHICAGO

100 Performances Each in Philadelphia, Pittsburgh and St. Louis

And Still Running at All These Points



18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF THIRTY

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will ever be presented in any but the highest class theatres and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Close of the Mighty Conflict—How Bravely the Mothers and Sisters Did Their Part—History in the Making

PRICES: EVENINGS AND SATURDAY MATINEE: LOWER FLOOR $1.00, $2.00; BAL. $1.50, $1.00; 2ND BAL. 50c; GAL. 25c. SEE OTHER MATINEES: LOWER FLOOR AND 1ST BAL. 50c, $1.00; 2ND BAL. 50c AND 25c; GAL. 25c.

Seats Thursday. Mail Orders Now Accompanied by Remittance and Stamped Envelope.

SUNDAY 24

THE BIRTH OF A NATION

PRICES

Sun. Oct. 17

JULIA SANDERSON "The Girl
DONALD BRIAN from Utah"
JOSEPH CAWTHORN

GRAND

Beginning NEXT SUNDAY NIGHT

OCT. 24

1st Mat. Monday Oct. 25

Twice Daily Thereafter

Eves. 8:15
Mats. 2:15

LIMITED ENGAGEMENT

DAVID W. GRIFFITH'S

MIGHTY SPECTACLE OF THE ROMANCE OF HISTORY

THE 8th WONDER OF THE WORLD

600 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

400 PERFORMANCES AT TREMONT THEATER, BOSTON

400 PERFORMANCES IN CHICAGO

100 Performances Each in Philadelphia, Pittsburgh and St. Louis

And Still Running at All These Points

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF THIRTY

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making

PRICES: EVENINGS AND SATURDAY MATINEE: LOWER FLOOR $1.00, $2.00. LOWER CIRCLE AND 1ST BAL. $1.50. 2ND BAL. $1.00; 2ND BAL. 50c; CHILDREN 25c. SEAT (OTHER MATINEES: LOWER CIRCLE AND 1ST BAL. 50c, $1.00. 2ND BAL. 50c AND 25c; CHILDREN 25c.

Seats Thursday. Mail Orders Now Accompanied by Remittance and Stamped Envelope.

SUNDAY OCT. 24

THE BIRTH OF A NATION

PRICES:

GRAND

Beginning NEXT SUNDAY NIGHT

OCT. 24

1st. Mat. Monday Oct. 25

Twice Daily Thereafter Eves. 8:15 Mats. 2:15

LIMITED ENGAGEMENT

DAVID W. GRIFFITH'S
Mighty Spectacle of the Romance of History

THE 8TH WONDER OF THE WORLD

600 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

400 PERFORMANCES AT TREMONT THEATER, BOSTON

400 PERFORMANCES IN CHICAGO

100 PERFORMANCES EACH IN PHILADELPHIA, PITTSBURGH AND ST. LOUIS

AND STILL RUNNING AT ALL THESE POINTS



18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF THIRTY

Taken From Thomas Dixon's "The Clansman"

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

HIGHLY IMPORTANT: **"The Birth of a Nation"** will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions.—D. W. GRIFFITH.

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities built up only to Be Destroyed Before Your Eyes—Grant and Lee at Appomatox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters did Their Part—History in the Making

PRICES: EVENINGS AND SATURDAY MATINEE: LOWER FLOOR $1.00, $2.00. 1ST BAL. $1.50; $1.00; 2ND BAL. 50c; GAL., 25c. ALL OTHER MATINEES: LOWER FLOOR AND 1ST BAL., 50c., $1.00. 2ND BAL. 50c AND 25c; GAL., 25c.

Seats Thursday. Mail Orders Now Accompanied by Remittance and Stamped Envelope

BEGINNING SUNDAY NIGHT OCT. 24

THE WORLD'S MOST MIGHTY SPECTACLE,

D. W. GRIFFITH'S

THE BIRTH OF A NATION

PRICES:

'BIRTH OF A NATION' TO BE SHOWN HERE



MAE MARSH,
Who appears in one of the leading parts of "The Birth of a Nation."

A film production lasting two hours and a half and dealing with the history of this country from the importation of the first African slave to the reconstruction period after the Civil war, will be shown at the Grand theater beginning Sunday night, October 24.

The title of the spectacle is "The Birth of a Nation."

An idea of the scope of the film may be gained from the fact the Symphony orchestra of thirty musicians practices the music twice before a performance, and is especially trained.

History in lightning flashes of dramatic events is shown in the making and some of the great men connected with these events are shown in the heat of battle.

The entire action of the play ranges over three centuries. Great Civil war battles are fought; cities are destroyed by fire and through it all is woven a human note in the shape of the evolution of a great story.

The telephone was one of the most important factors in staging the production under the direction of D. W. Griffith.

He stood on a tower 60 feet high, the telephone operator at a small exchange waiting for orders nearby. "Camera Two," he would order over the telephone and a column of troops two miles away would spring into action. At a second order transmitted over the wire, 18,000 men battled over twelve square miles of ground. The celerity of movement was as real as if the battle itself had been one of the struggles in the European conflict.

The telephone wires were laid under ground because of the fact the telephone was not in use at the time of the Civil war and a sight of wires would have been a disturbing anachronism.

"The Birth of a Nation" has run months in other cities and is scheduled to remain here five weeks.

Wonderful Battle Scene in "The Birth of a Nation," the Greatest Photo Masterpiece, Coming to the Grand October 24



THE KANSAS CITY JOURNAL, TUESDAY, OCTOBER 19, 1915.

Beginning Next **Sunday Night**

18000 PEOPLE

D. W. GRIFFITH'S

THE BIRTH OF A NATION

SEAT SALE THURSDAY

3000 HORSES

THE KANSAS CITY STAR, WEDNESDAY, OCTOBER 20, 1915.

FIRST $2. "MOVIE" COMING.

"The Birth of a Nation" Is a Patriotic Review of 1860 and 1861.

Kansas City will have its first sight of a $2 "movie" when "The Birth of a Nation" comes to the Grand next week. The picture is an extremely elaborate reproduction of the vital events of 1860 and 1861, having cost, it is said, ½ million dollars to produce. It is still running at "legitimate" prices in Eastern cities.

THE KANSAS CITY JOURNAL, THURSDAY, OCTOBER 21, 1915.

The seat sale for David W. Griffith's mighty spectacle, "The Birth of a Nation," starts at the box office of the Grand today. The Grand will remain closed the last three days of this week in order to prepare for the opening performance of the great picture, which will take place on Sunday night. A large permanent booth is to be erected on the lower floor to assure the most perfect projection of the picture, and two carloads of machines for effects have to be installed, as well as the electrical equipment. The symphony orchestra of thirty will have two days of rehearsal, to insure the perfect synchronization of the music with the 5,000 scenes that are shown.

GRAND BEGINNING NEXT SUNDAY NIGHT

18000 PEOPLE

D. W. GRIFFITH'S

THE BIRTH OF A NATION

SEATS NOW ON SALE

3000 HORSES

PROTEST 'BIRTH OF A NATION'

Film Censors to Inspect Production at Request of Negro Delegation.

Mayor Jost yesterday directed his board of film censors, Judge H. C. McDougal, Battle McCardle and Miss Anna Gilday, to make an inspection of the films of "The Birth of a Nation" to be exhibited at the Grand theater next week, to determine if there is anything associated with the production calculated to incite racial prejudice.

The order followed the visit of a delegation of negroes to the mayor to protest against the exhibition. They asserted that there were parts of it which reflected on the negro race.

A meeting of negroes will be held tonight at 307 Walnut street to publicly protest against the show.

THE DAILY DROVERS TELEGRAM, WEDNESDAY, OCTOBER 20, 1915.

GRAND Tonight 8:15 Thurs and Wed. Mat. Wed. 2:15

CHARLES FROHMAN PRESENTS

JULIA SANDERSON
DONALD BRIAN
JOSEPH CAWTHORN

IN **"The Girl From Utah"**

THE GREATEST OF ALL THE MUSICAL COMEDIES

Prices: Eves., 50c to $2; Mats. 50c to $1.50. Beg. next Sun. night—The Birth of a Nation

THE OLATHE MIRROR, OLATHE KANSAS, THURSDAY, OCTOBER 21, 1915

AT THE GRAND.

Great War Spectacle in "The Birth of a Nation."

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Grand Opera House, Kansas City, Sunday night and will continue twice daily thereafter for a limited engagement. All over the country it is duplicating the marvelous records now being made daily at the Liberty Theatre in New York, with over six hundred performances to its credit, at the Majestic Theatre in Boston with over four hundred performances and at the Colonial Theatre in Chicago with nearly five hundred performances. Over one hundred performances have been given in each of the following cities: Philadelphia, Pittsburg, and St. Louis and it is still running in all of the above mentioned cities.

Produced during the fifteenth anniversary of the stirring events of the Civil War the play opens on the peaceful quiet pastoral of those good-natured scenes. It is but half a century ago that Lee surrendered his sword, and the terrible assassination of President Lincoln in Ford's Theatre, Washington. Both of those events stirred the nation to its depths and fostered by Mr. Griffith in so realistic a manner as to startle with their realism even that war-scarred era, the more than fifty a period that was rife in those dramatic days.

THE KANSAS CITY JOURNAL, FRIDAY, OCTOBER 22, 1915.

MAKING "MOVIE STARS."

David W. Griffith's Preference Is Girls Without Stage Experience.

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $100,000, but who was dissatisfied with his management and who wanted to go under the Frohman management. The great manager's reply was characteristic: "Your friend is a finished actor. I want to make my own stars. I want some one I can help." That sounds very much like David W. Griffith, whose great spectacle, "The Birth of a Nation," is coming to the Grand next week.

Griffith has always believed in young people. He has had wonderful success in creating those who have had neither stage nor picture experience. There is no other director who employs so many young people. Lillian Gish, who plays the role of Elsie Stoneman, is not quite 18. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master maker of film stars.

He is plotting in the search for a type when one is called for by the scenario. He will spend days coaching people of no experience, but he gets nature and not stage acting. Two years ago he awkward, timid, frightened girl appeared at the Biograph studios. Griffith saw possibilities. The girl was Mae Marsh, often called the Mary Pickford of the films. In a few months Griffith heralded her into one of the best actresses of the screen. As Flora Cameron in "The Birth of a Nation" she has won a triumph of which she may well be proud.

THE DAILY DROVERS TELEGRAM, THURSDAY, OCTOBER 21, 1915.

The Birth of a Nation—Grand.

"The Birth Of A Nation," considered by critics to be the most wonderful motion picture drama of the present time, will be the attraction at the Grand theater next week. This dramatic spectacle is at present running in New York, where it is drawing capacity audiences. In Boston and Chicago the engagements have been renewed. The play depicts the building of the United States from the beginning of the Revolutionary war to the end of the Civil war. Thousands of men and horses were required in the construction of this great play. "The Birth of a Nation" will be shown twice daily throughout the week.

THE DAILY DROVERS TELEGRAM, MONDAY, OCTOBER 25, 1915.

WHAT'S WHAT THEATRICALLY THIS WEEK

FIFTH WAR SCENES—GRAND.

"The Birth of a Nation" Unsurpassed as a Spectacle.

David W. Griffith's "The Birth of a Nation," a presentation on a colossal scale of Thomas Dixon's play, "The Clansman," which opened at the Grand theater last night, is a story of the difficulties of the South from the beginning of the Civil war to the conclusion of the carpetbag rule in the Old Dixie after the conflict was over. This six-reel spectacle requires nearly eight months to produce at a cost of $500,000. Thousands of people are employed and the work of the Ku Klux Klans are portrayed by 1,000 men, all of whom were actually taking part in the battle scenes. Four days having elapsed since the play was first presented, Manager Barnhart, Morris Company, Miss Marie Lewis and Julian Rose, who have been performing in the Grand stock company, have been engaged for a week's engagement. [illegible]

GRAND [illegible]

D. W. GRIFFITH'S

The Birth of a Nation

18,000 People—3000 Horses

AND ENTIRE SCENIC EFFECTS

THE KANSAS CITY, KANSAS, WEEKLY PRESS.

OCTOBER 21, 1915.

SEAT SALE AT GRAND FOR 'BIRTH OF NATION' TO START TOMORROW



DAVID W. GRIFFITH,
Producer of great great American film drama which opens here Sunday.

The seat sale for David W. Griffith's film spectacle, "The Birth of a Nation," starts at the box office of the Grand theater tomorrow. The first show will be given Sunday.

Griffith, who produced the picture, has many masterpieces to his credit, including "The Merchant of Venice," "The Battle of the Sexes" and "The Avenging Conscience."

"The Girl From Utah" closed at the Grand last night and the remainder of the week will be used to prepare for the showing of the picture. A large permanent booth is being erected on the lower floor to insure the most perfect projection of the picture and the two car loads of machines used for effects are being installed. The orchestra of thirty pieces which is carried with the picture, will have two days' rehearsal to insure perfect synchronization of the music with the 5,000 scenes that are shown.

To give some idea of the enormous amount of work necessary to make the picture, Mr. Griffith was required to use 18,000 persons, 3,000 horses, several batteries of artillery and millions of feet of picture film. The cost of preparing roads for one day's riding of the Ku Klux Klan amounted to $10,000. The night battle scenes alone cost $5,000. Dozens of shells, costing $80 each, were used in the artillery battle. It required 25,000 yards of cloth for the Ku Klux costumes.

Since the opening performance March 3, 1915, in the Liberty theater, New York, where the picture will be shown the remainder of the season more than 5,000,000 persons have seen it in various cities.

THE KANSAS CITY POST,

SATURDAY, OCTOBER 23, 1915.

"BIRTH OF A NATION" FILM IS CENSORED

On the request of a large delegation of negroes, Mayor Jost last night viewed the film "The Birth of a Nation," to be shown at the Grand theater next week.

Complaint was made the film would incite racial prejudice. The negroes asked that the film be barred from Kansas City. Mayor Jost ordered fourteen eliminations. After these small parts are eliminated the theater will be permitted to put on its production tomorrow as scheduled.



David W. Griffith, producer of "The Birth of a Nation" at the Grand next week.

THE KANSAS CITY, KANSAS, WEEKLY PRESS.

OCTOBER 22, 1915

GRANT AND LEE AT APPOMATTOX.



IN "THE BIRTH OF A NATION"—GRAND.

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Grand Opera House Sunday night and will continue twice daily thereafter for a limited engagement. All over the country it is duplicating the marvelous records now being made daily at the Liberty Theatre in New York with over six hundred performances to its credit, at the Majestic Therter in Boston with over four hundred performances and at the Colonial Theatre in Chicago with nearly five hundred performances. Over one hundred performances have been given in each of the following cities, Philadelphia, Pittsburgh and St. Louis and it is still running in all of the above-mentioned cities.

Produced during the fiftieth anniversary of the closing events of the Civil War the play offers an unusually vivid protrayal of those epoch-making scenes. It is just half a century since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's Theatre, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the entire period from 1860 to 1865 with massive battle scenes which by their horror accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of Reconstruction. He shows the South in the clutches of the Carpetbagger and the Scalawag and how it was saved by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith. The eyes of the spectators look backward for fifty years and see history in its making. This wonderful spectacle is made still more impressive by the art of music, interpreted by thirty picked musicians. Extensive mechanical effects increase the illusion of reality. "The Birth of a Nation" is the first film spectacle to play the first class theatres at the same prices that are obtained for the most elaborate dramatic productions. First of all "The Birth of a Nation" is great entertainment; it is also like reading history by flashes of lightning. There are daily matinees beginning Monday and including Sundays.

LABOR HERALD Oct. 22, 1915

At the Theatres

AT THE GRAND

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Grand Opera House Sunday night and will continue twice daily thereafter for a limited engagement.

Produced during the fiftieth anniversary of the closing events of the Civil War the play offers an unusually vivid portrayal of those epoch-making scenes. It is just half a century since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's Theatre, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the entire period from 1860 to 1865 with massive battle scenes which by their horror accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of Reconstruction. He shows the South in the clutches of the Carpetbagger and the Scalawag and how it was saved by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith. The eyes of the spectators look backward for fifty years and see history in its making. This wonderful spectacle is made still more impressive by the art of music, interpreted by thirty picked musicians. Extensive mechanical effects increase the illusion of reality. "The Birth of a Nation" is the first film spectacle to play the first class theatres at the same prices that are obtained for the most elaborate dramatic productions. First of all "The Birth of a Nation" is great entertainment; it is also like reading history by flashes of lightning. There are daily matinees beginning Monday and including Sundays.

GRAND

BEGINNING TONIGHT

FIRST MATINEE MONDAY

TWICE DAILY THEREAFTER

MATINEES, 2:15
EVENINGS, 8:15

DAVID W. GRIFFITH'S
MIGHTY SPECTACLE OF THE ROMANCE OF HISTORY
THE 8TH WONDER OF THE WORLD

600 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

400 PERFORMANCES AT TREMONT THEATER, BOSTON

400 PERFORMANCES IN CHICAGO

100 PERFORMANCES EACH IN PHILADELPHIA, PITTSBURGH AND ST. LOUIS

AND STILL RUNNING AT ALL THESE POINTS

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF THIRTY

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions.—D. W. GRIFFITH

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making

PRICES: Evenings and Saturday Matinee, Lower Floor $1.00, $2.00; 1st Bal. $1.50, $1.00; 2nd Bal. 50c; Gal. 25c. All Other Matinees, Lower Floor and 1st Bal. 50c, $1.00; 2nd Bal. 50c and 25c; Gal. 25c.

GRAND BEGINNING TONIGHT

The World's Most Mighty Spectacle

D. W. GRIFFITH'S

THE BIRTH OF A NATION

Look for Full Particulars in Half Page Advertisement.



Grand—"The Birth of a Nation."

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Grand opera house tonight and will continue twice daily thereafter for a limited engagement.

Produced during the fiftieth anniversary of the closing events of the Civil war, the play offers an unusually vivid portrayal of those epoch-making scenes. It is just half a century since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's theater, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the entire period from 1860 to 1865 with massive battle scenes which by their horror accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of reconstruction. He shows the South in the clutch of the Carpetbagger and the Scalawag and how it was saved by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith.

This wonderful spectacle is made still more impressive by the art of music, interpreted by thirty picked musicians. Extensive mechanical effects increase the illusion of reality. "The Birth of a Nation" is the first film spectacle to play the first class theaters at the same prices that are obtained for the most elaborate dramatic productions.

ORDER "CUT-OUTS" IN FILM.

"Birth of a Nation," With Few Eliminations, Will Be Shown.

Twelve "cut-outs" of the film production, "The Birth of a Nation," to be shown at the Grand opera house beginning tonight, were yesterday ordered by Mayor Jost and his board of film censors. A special exhibition of the reels was given for their observation.

"There will be twelve eliminations," said the mayor. "These we consider too strong in emphasizing the attempt to commit crime. The picture as a whole will not be interfered with."



"The Birth of a Nation," at the Grand, is the last word in motion pictures. The picture has been shown in the Lincoln theater, New York, since April 2, where more than 1,000,000 persons have seen it. This production covers ten years of history and visualizes the events of the Civil war. Some of the scenes are the early glories of the Confederacy, the devastation of General Sherman's march to the sea, the siege of Petersburg, the signing of peace and the assassination of President Lincoln. An orchestra of thirty pieces accompanies it.

FIRST OF THE $2 "MOVIES"

"THE BIRTH OF A NATION" IS A STUPENDOUS SERIES OF THRILLS.

Big Orchestra Intensifies Wild Scenes of Battle and Swift Vengeance in the Film-Opera at the Grand —Other New Bills.

It is here, the first of the $2 "movies"—the "picture" that is running away with all records of "$2 shows" in New York and Chicago. Is it worth the price? That will be the first question asked. If an entertainment is to be measured by its thrills, it is. A vote of the big audience at the Grand last night probably would have made it unanimous.

In the first place, "The Birth of a Nation" is something more than a motion picture, something more than a photo-play or photo-pageant or whatever pretentious title rings loudest. The real "hunch" of D. W. Griffith, apart from the exploitation of a double-barrel patriotism, was to use music with motion pictures as it has never been used before. What is probably the biggest orchestra ever seated in the Grand gives intensity to every passing emotion of the scenes. The music is so carefully adjusted to the action, and takes such a strong part in enhancing its effects, that it might be accurately described as a spectacular film-opera.

The program ignores the fact that this "picture" is founded on a much read and much hated novel, so a reviewer may do likewise, especially as the essentially impressive scenes are historical rather than fictional. The earlier scenes in the story of those characters that are carried through the two "acts" are indeed moving. The happiness of the old South, the call to arms, the partings and the sufferings of those left behind—these need no fictional setting to drive home the realism of their representation. But the gist of the first part is not the sympathy aroused for these individuals, but the stupendous staging of battle scenes in which veritable armies meet in desperate encounters amidst the din of savage music. A whole battle field is shown with infantry in the trenches and melting in assault on the enemy's lines, and artillery sowing destruction among men and buildings, with incidents carefully planned to call out applause in turn for North and South. The other great scene of the first part is the representation of the assassination of Lincoln, showing the whole theater, audience and spectacle.

This is the tragic climax of the "act," as it was the profoundly tragic climax of the period. The miserable fate of the South under Lincoln's all too inadequate successor is the subject of the second part of the performance. But, since the conditions and means of the reconstruction were not identical throughout the South, differing at least in the intensity of passions they aroused, the story loses some of its historical scope and falls back on the persecution and suffering of individuals in whom we have already been interested. As to the wisdom of parading this terrible page of history before a mixed audience, and particularly some of its incidents, there has been much discussion elsewhere. Again it is largely a matter of locality. The whole act purports to represent the domination of the South by carpet-baggery and their negro henchmen and its suppression by the Ku Klux Klan. This once more invites pictorial pageantry, beginning with the assembling of the clans, their capture of a town and finally the spectacular rescue of the besieged whites with whose fate the story is concerned. In this music plays its loudest part, fierce trumpet calls answering and re-answering each other in wild summons.

There will be a matinee performance of "The Birth of a Nation" every day.

H. W.

'BIRTH OF A NATION' JUSTIFIES PRAISE

Stupendous Film Production at Grand Proves Press Claims Correct.

THRILLS AND TEARS

Laughter, Too, in Part of "Reconstruction" Drama of U. S. History.

D. W. Griffith's long-heralded, much-discussed and brilliantly executed photo-drama, "The Birth of a Nation," thrown on the screen for the first time in Kansas City at the Grand last night, held spellbound for more than three hours an audience that taxed the capacity of the house.

"The Birth of a Nation" has long deserved the praise of all motion picture devotees as a film in which there is no other note than perfect achievement. Certainly no more vivid drama of its kind has been given on stage or screen in the annals of the theater. As a spectacle of brilliance and its execution it is marked by the appearance of many who have helped to make the name of Belasco a household word in the theatrical world. Its producer is proving himself a master of his art, and the combination is one that will delight every entertainment seeker throughout the entire country.

The remarks of the producer, heralding the picture and its purpose, were hardly necessary. Even when there is not a title to be read there is no difficulty in the story and in the thousands of feet of film spread upon the screen there is not a dull moment. Even as the curtain rises on the first scene, which is laid in Piedmont, Va., in 1861, the interest is gripping.

AMAZING REALISM.

"The Birth of a Nation" is the story of that period in the history of the United States known as the reconstruction. There was, of course, a fitting and educational introduction upon which groundwork was fashioned the play after Thomas Dixon's story of "The Clansman." Five hundred thousand dollars was spent in its production, but it was done with a realism that is amazing. The film makes only a detail of the early episodes, linking up the great events of the Civil war as they occurred at Washington with the immortal Lincoln at the helm. Lincoln himself is shown in his study and later in Ford's theater and as a final chapter of his career, the assassination.

Great battles are reproduced in a manner that causes the old soldier to grasp with amazement. Miles upon miles of troops have been filmed to represent that famous march of Sherman's to the sea. Cities are put to the torch and make ruin unbounded.

RU KLUX KLAN SHOWN.

But it was when the Ku Klux Klan came riding into the range of the camera with rare banners flying, swords flashing and horses champing at the bit that the pleasing thud of a bugle started a wave of applause that ended only when the last grumbling horseman was out of view. No charge on the battlefield at Bull Run or Appomattox was more thrilling. Nothing so heart-rending.

Many pretty interludes are presented in "The Birth of a Nation," many poetical, witty and quaint. As some one has said, "The Birth of a Nation" is a chronicle of human passion. Some, when thought on the film there is throughout five hours, human emotions, a touch and sensation, but throughout a tribute, a message of peace, of the horror and futility of war.

TRIBUTES TO MR. JUDAH.

Theatrical Men Pay Honor—The Funeral This Morning.

The regard in which the late A. Judah was held by his associates in the theatrical world was emphasized yesterday in a telegram received by John P. Daly, road manager for the "Birth of a Nation" film, now showing at the Grand Theater. Mr. Daly had notified the New York office of Mr. Judah's death and the intention to close the theater today.

It is a custom in the business to compensate the owner of an attraction when, for any legal reason, the house where his attraction is showing misses a performance. Mr. Daly received this message yesterday from J. J. McCarthy, general manager of the company owning the film:

[illegible] express our regrets to Mr. Judah's family and notify them that it is agreeable to me to close the theater today. Run under no circumstances accept any compensation for the closing of the house.

The directors of the Hospital Day Association, at a special meeting yesterday, adopted resolutions of condolence.

Mr. Judah's funeral will be held at 10 o'clock this morning from the home, 1218 East Armour Boulevard. The active pallbearers will be:

M. D. Hudson, jr., M. Evans, Leo Smith, [illegible] Thompson, Henry Shartel, A. C. Varnum, Jay Harrison Thomas Jones.

The honorary pallbearers will be:

Leo N. Lewis, J. C. Nichols, A. Holman, Grant Hamilton, Jack Hoffman, Louis Gerst, Louis Bean, Walter Lemmon, Dennis Mahin, Albert Hart, Frank M. Tyler.

'BIRTH OF NATION,' TWO DOLLAR FILM, SCORES AT GRAND

Great American Silent Drama Holds Rapt Attention of Big Crowds.

AWES AND THRILLS

Tells in Graphic Scenes Stirring Periods of United States History.

Kansas City accepted the $2 movie last night when a thronged house witnessed the spectacular film, "The Birth of a Nation," at the Grand. From the moment the first picture was thrown on the screen at 8:15 o'clock until 11:05 o'clock, when the last scene died away, the audience was all attention. Applause, the like of which few plays receive, rang out through the theater time and again.

There is only one way to get any idea of the greatness of "The Birth of a Nation," and that is to see it. Never before has such a masterpiece been thrown on the screen in Kansas City. It is just what every Eastern critic has said, "a masterpiece of masterpieces."

Sets Pace for Future.

"The Birth of a Nation" sets a pace for the mummers' art for the future. It is a superb achievement in which more drama is shown than was ever before seen on the stage of a theater in the same number of hours.

Ten years of strenuous times, the period just previous to the great Civil war, and the years of struggle between the North and the South, with brothers facing each other on the firing line, are covered in the three hours of film. One sees the armies stretching twenty miles through the valleys, the deadly work of the infantry and artillery, the dead and wounded in heaps in the trenches and between the lines, as first one side and then the other charges in the face of the deadly fire, and the devastation of the South as Sherman's successful army swept all before it on the march to the sea.

Love Story Adds Interest.

And then the war ends. President Lincoln signs the proclamation freeing the slaves, signs pardons for many southerners for whom radical members of the senate advocate the rope. Then the fateful night in the Ford theater when President Lincoln was assassinated.

The radicals in power, conditions follow which result in the organization of the Ku-Klux Klan, a force of 8,000 southern white men. These horsemen, dressed in their white flowing garbs, make a spectacular sight, riding here and there.

A beautiful love story runs through the entire length of the film, giving it an added interest. Sketches of the life of a typical southern family are more forceful than all the melodramas ever written around that great period of American history.

The film will be shown twice daily for an indefinite period at the Grand.

'BIRTH OF A NATION' GRIFFITH'S TRIUMPH

Production of Wonderful Photoplay Reflects a Remarkable Character.

WIZZARD OF FILMDOM

For Five Months the Director Carried Every Detail in His Mind.

D. W. Griffith, advanced thinker of motion picture art and inventor of about every important improvement in motion photography that has been developed in his time in this country. He accepted the stories of "The Clansman" and one or two kindred works of Thomas Dixon as a basis for his greatest action, "The Birth of a Nation," now showing at the Grand.

The forces leading up to the main story and following its thread to its impelling lesson range through the vital pages of American history. It shows the arrival of the first slaves in this land; the first rumblings of the abolition movement; the secession of the several sovereign states in their claims to the right to maintain the Civil war; the great battles and movements of that conflict; the assassination of Lincoln; the so-called reconstruction period; the secret gathering of an Aryan people to protect their rights; the reason for the Ku Klux Klan and the early deeds of defense executed by this mystic band and then the coming of a surer understanding and peace at last which made possible the birth of the greatest nation on earth.

COST NEARLY HALF MILLION.

It took Griffith eight months to complete the picture. Its scenes were taken in five states and partly in Mexico. The total cost of the production was between $400,000 and $500,000. Between 16,000 and 18,000 people were utilized in the making of the entire picture.

With the selection of the theme finally agreed upon, came the primary work of research to establish the historical truth of the narrative. Several professors of history from different universities worked three months compiling this data. Actual measurements of the battle ground were made and surveyors and engineers of military experience laid out an exact reproduction of these scenes. Once the suitable location was determined upon, the engineers went to work establishing a camp, throwing up trenches, laying out roads for the artillery approaches, great hidden batteries were masked behind the hills at least five miles distant from the foreground of the action, and on the side lines mortar pits were built for the bomb-throwing ordnance.

Griffith, with his chief photographer, G. W. Bitzer, took his station on a tower sixty feet high, and from which he commanded a view of the entire battle field. Straight down from this viewpoint stretched the opposing trenches for a distance of nearly five miles.

A STRIKING DETAIL.

At many points the rival trenches were less than forty yards apart. This proximity was warranted by historical records of the fight at Petersburg, where it is known that the trenches were closer to each other than ever known before or since in actual warfare.

A striking detail of this production of staggering details is that having sketched out the scenario in his mind, Griffith never had a scrap of paper before him to prompt his work. For over five months he carried every detail in his memory and in the cast from whom he selected the settings and appointments which assembled at the rear of camparative drama out of the entire mass of over seven feet of the original film.

He also suggested and worked out for his own satisfaction every motif and musical theme that is an integral part of the orchestration, which is such a striking detail of the presentation as the audience sees it.

BURNING OF ATLANTA

For the first time in the history of motion pictures, actual scenes of warfare at night were taken after dark. The burning of Atlanta and the escape of the refugees from that city before Sherman's conquering advance are part of the thrilling drama. Here, again, a night scene with the great fire as a background was taken at the rear of the studio on Sunset hill, Los Angeles, and the fire at night, its flaming glow on the faces of the refugees and the soldiers in the line of march, and the pictures in the rear of the burning city, all are part of the picture that was also at the cost of much time and labor.

The principals in the action were selected for their ability to appear like the famous generals and other personages of history. After they were chosen, each had to make up and then go through a rigid rehearsal with Griffith. Twenty applicants were found wanting before the right man was selected to portray Lincoln. It took nearly as much care to get men to play General Grant and General Lee.

As the battle scenes are now presented, it takes about sixteen minutes to run these. Weeks of camp life was necessary to get effects. The cost of this was approximately $10,000 a day.

In the terrible struggles, over three sets of uniforms were used up by the participants.

A double supply of horses was in demand owing to the wear of war upon horse flesh. This precaution was taken so that none of the animals would be used up. The pictures were taken in August and great difficulty was encountered in getting enough horses of the right sort, for it was found that agents of England, France and Russia were buying up all the good horses available for the European war. This added materially to the expense of the pictures.

Ford's theater, where President Lincoln was shot, was reproduced in part from old prints and actual descriptions of that playhouse. Eyewitnesses of the assassination were consulted in making this detail complete.

THE KANSAS CITY POST,
THURSDAY, OCTOBER 28, 1915.

Large crowds are expected to continue to see the "Birth of a Nation" at the Grand. There are twenty-five persons in the company which makes the staging of the production very realistic.

THE KANSAS CITY JOURNAL.
THURSDAY, OCTOBER 28, 1915.

The performances of D. W. Griffith's wonderful spectacle drama, "The Birth of a Nation," at the Grand opera house, commence promptly at 2:15 for the matinees and 8:15 for the evenings. There are two performances daily, including Sundays. Owing to the long line of ticket purchasers and the crowded condition of the lobby before each performance, it is advisable to purchase the seats in advance. The new theatric art invented by Mr. Griffith in producing "The Birth of a Nation" has enabled him to surpass any previous stage spectacle. This epic of American history has 5,000 scenes, 18,000 people, 3,000 horses and 200,000 details, and represents the result of eight months of work and the expenditure of half a million dollars.

THE KANSAS CITY JOURNAL, SUNDAY, OCTOBER 31, 1915.



Scene from the Birth of a Nation Grand

Grand—"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, starts today on its second successful week. The historic features of this presentation have attracted wide attention. In pictorial form are shown such stirring events in American history as Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan.

Mere words can never give a realization of the dramatic scenes, the life-like and vivid reproduction of the past. Thousands of soldiers are seen in the trenches, battling at breastworks, charging over fields with cold steel, masked batteries in action, a panorama of marching and counter-marching troops, shells exploding in the air and in the midst of struggling men, the carnage of war as it really is. There could be no more potent argument for peace.

There are two romantic love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the colonel of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love themes are taken from Thomas Dixon's world famous stories, "The Clansman" and "The Leopard's Spots."

The cast includes such favorites as Henry Walthall, Mae Marsh, Spottiswoode Aiken, Lillian Gish, Miriam Cooper, Ralph Lewis, Robert Harron, Wallace Reed and others.

The symphony orchestra of thirty is a pronounced feature of every performance. The score by Joseph Carl Breil is a masterpiece of illustrative music. There are two performances every day, including Sunday, at 2:15 and 8:15 and while it is said to be the best $1 worth of entertainment ever shown in the theater there are also plenty of seats at prices to suit all purses.

THE KANSAS CITY POST, SUNDAY, OCTOBER 31, 1915.



5—Mae Marsh in "The Birth of a Nation" at the Grand.

"The Birth of a Nation" is drawing large crowds to the Grand. It will not be seen at other theaters later as often is the case with feature films. It portrays stirring scenes of the Civil war period and the reconstruction days in the South.

THE KANSAS CITY TIMES
TUESDAY, OCTOBER 26, 1

"THE BIRTH OF A NATION."

It is a wonderful spectacle, the "Birth of a Nation," that is showing in motion pictures in Kansas City this week; a scenic marvel. And yet what is to be thought of an author who would deliberately bring all the resources of his art to bear on a spectacle founded on race hatred? Who would seek popularity by inflaming the worst passions of the human heart?

The South went through some stretched and terrible experiences in the reconstruction period. Mr. Dixon has picked out and invented some dreadful and revolting episodes and made them typical. In doing this he has succeeded in picturing the negro as wholly debased and bestial, with unlimited possibilities of evil.

Although he expressly disavows any application to the conditions of today, the whole tendency of the book and the motion picture drama is to arouse loathing and contempt of whites against blacks. The spectacle which the picture shows shows the brutality of the rioting.

At best the dramatized version of "The Clansman" is bound to aggravate a problem that is bad enough with no additional complications. As for Kansas City in particular, it seems folly to the play could do still further mischief, and if anyone could be found who thought otherwise as it is in the city of our love.

10 LABOR HERALD, Oct 29, 1915



MAE MARSH, in "The Birth of a Nation," at the Grand next week.

At the Theatres

AT THE GRAND.

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, starts next Sunday on its second successful week. The historic features of this presentation have attracted wide attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown such stirring events in American history as Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the saving of the South by the Ku Klux Klan.

Realism is the keynote of the success of "The Birth of a Nation." To attain these results $500,000 was expended. Towns were built only to be destroyed. A replica of Ford's Theater in Washington was erected and vast battlegrounds were laid out. Eighteen thousand people and three thousand horses were utilized and eight months of time were consumed. There are over 5,000 scenes.

The cast includes such favorites as Henry Walthall, Mae Marsh, Spottiswoode Aitken, Lillian Gish, Miriam Cooper, Ralph Lewis, Robert Harron, Wallace Reed and others.

The symphony orchestra of thirty is a pronounced feature of every performance. The score by Joseph Carl Breil is a masterpiece of illustrative music.

There are two performances every day, including Sunday, at 2:15 and 8:15, and while it is said to be the best $2.00's worth of entertainment ever shown in the theater there are also plenty of seats at prices to suit all purses.

THE KANSAS CITY TIMES.
TUESDAY, NOVEMBER 2, 1915.

"The Birth of a Nation" Here Next Week.

The spectacular musical motion picture, "The Birth of a Nation," is playing its second week at the Grand.

OCTOBER 29, 1915.

DAVID W. GRIFFITH.



PRODUCER OF THE WORLDS' GREATEST SPECTACLE, "THE BIRTH OF A NATION"—GRAND.

Stupendueus.

The world's Eighth Wonder.

The ushers, door keepers are in military uniform.

"The Birth of a Nation" company carries about fifty people. Ten companies are playing east of the Mississippi river.

Oh, the music! The wonderful music set to each shade and shadow of the pictures as they are reeled on the canvas gives an additional pleasure.

One of Mr. Judah's most faithful employees is Everett Wilson, treasurer of the Grand. This is one of the boys in whom Mr. Judah had implicit confidence.

David W. Griffith, producer of this wonderful picture, announces as his next big production, "The Mother and the Law," a story of modern life in America.

The heroines of "The Birth of a Nation" are "three little maids from school," Mae Marsh, Lillian Gish and Miriam Cooper, not one of them over eighteen years.

The Grand was never more beautifully decorated. The flags, bunting, colors recall the performance of the minstrels on the return of the Kansas Spanish-American war veterans.

Not any performances at the Grand on Friday. Mr. Judah's funeral will be held Friday morning from his late residence, Trace avenue and Armour boulevard; burial at Elmwood cemetery.

The assassination of President Lincoln in Ford's theater, Washington, D. C., is a wonderfully tragic scene. The players on the stage, the audience and the interior of the theater, are exact reproductions.

"A lady who saw the "Birth of a Nation" in New York City last August and later in Philadelphia, remarked Monday night, when she entered the Grand, "Why the other theaters were not decorated so prettily."

The reconstruction period after the Civil war brought the carpetbagger and the support of the negro. The Ku Klux Klan followed, shedding more blood than the battle of Gettysburg. If the pictures are charged with stirring up rance prejudice it's because the scenes following the war were more or less revolting.

It's a matter of much regret that Mr. A. Judah, manager of the Grand Opera House, could not see this most wonderful exhibition at his theater. The movies may have detracted from the legitimate, but it was Mr. Judah that has given Kansas City the opportunity to see the most wonderful of all of them.

One of the many scenes: Hon. Austin Stoneman, leader of the House, was the Hon. Thaddeus Stevens, the great Commoner of Pennsylvania. Stevens did not have a daughter, nor an elder son but the mulatto housekeeper run things at the Lancaster household. Stevens was buried in a cemetery whose charter rules do not permit blacks from being interred there and his grave is located in a corner of the cemetery, where the graves of the negro are thickest. The inscription written by himself, now appearing on his monument, tells that he wanted to establish, in his death the principles he advocated through life.

Equality of Man. The pictures show Stoneman refusing Miss Lynch, mulatto lieutenant-governor, his daughter in marriage.

THE KANSAS CITY STAR
TUESDAY, NOVEMBER 2.

GRAND
15,000 PEOPLE
3,000 HORSES
BIRTH OF A NATION
COST $500,000
9 MONTHS TO PRODUCE

THE KANSAS CITY JOURNAL
MONDAY, NOVEMBER 1, 1915.

Grand—"The Birth of a Nation."

From the standpoint of the American, at least, "The Birth of a Nation," opening its second week at the Grand, is the greatest picture ever filmed and for the restless creators in search of "the greatest" of all dramatic productions, regardless of race, it comes triumphantly near to the ideal. While shrieking through the turbulent scenes of blood righteously and unrighteously spilled, goes the clarion call of warrior and grim-mouthed clansman, yet a more fervent prayer for peace would be impossible. The mute upturned face of the well loved son lying on the battlefield between the Union and Confederate lines, the crouching women of Piedmont terrorized by riot, the grief of pauperized mothers and orphaned children, all give the lie to the peerless glory of victory by steel and might.

A city was built and burned that the dramatic world might have this picture. The sorest wound in the breast of America, scarce healed as yet, was laid bare that the world might know why war is not a thing to be madly dashed into by the second generation of her warriors' sons, but a duty to honor to be met with honor at all times. The romance of sons and daughters of the North and South and the tragic baptism of shame and blood out of which their love rose a better thing, follow closely the story of Dixon's "The Clansman" although Dixon dared to put many things into printed words that D. W. Griffith dared not incorporate into his picture. As it is, he went far enough, especially in the case of the death of the little Cameron sister, who leaped from a cliff to escape a negro, to prick to consciousness the only half forgotten pain of America's darkest hour.

Lincoln, the "Great Heart," his pity of all, his great sorrow over the sacrifice, his protection of the South, is tenderly told. The marvelous reproduction of the Ford theater and Lincoln's death is poignant in its authenticity. The battle scenes are in themselves perfect, leading up in a way to the tremendous thundering rise of the best blood of the South in defense of its womanhood. As the call goes out for the assembling of the Ku Klux Klan and it sweeps into the terrorized town of Piedmont on the errand of salvation, American blood must be of the temperature of pickles to resist the thrill of it. As a drama, as history and as an appeal to the best instincts of the patriot, "The Birth of a Nation" fills its destiny to the letter.

GRAND

SECOND BIG WEEK

GREATEST SENSATION OF THIS GENERATION

TWICE DAILY
Eves. - 8:15
Mats. - 2:15

LIMITED ENGAGEMENT
DAVID W. GRIFFITH'S
8th WONDER OF THE WORLD

18,000 PEOPLE

"A stupendous series of thrills. The picture that is running away with all records of $2.00 shows. A spectacular film opera. Big orchestra intensifies wild scenes of battle."--TIMES.



3,000 HORSES

"Two-Dollar film scores. There is only one way to get any idea of the greatness of 'The Birth of a Nation' and that is to see it. It is just what every eastern critic has said, 'A masterpiece of masterpieces.'"--POST.

COST $500,000

Taken From Thomas Dixon's "The Clansman"

TOOK 8 MONTHS TO PRODUCE

"Held spellbound for three hours an audience that taxed the capacity of the house. The immensity of the production is overwhelming"--JOURNAL.

THE MOST STUPENDOUS DRAMATIC SPECTACLE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. **See it now in Kansas City before it is too late.**

SEE Decisive Battles of the Civil War--Sherman's March to the Sea--Cities Built Up Only to Be Destroyed Before Your Eyes--Grant and Lee at Appomattox--The Tragedy of the Death of Abraham Lincoln--Petersburg at the Crest of the Mighty Invasion--How Bravely the Mothers and Sisters Did Their Part--History in the Making

PRICES: EVENINGS AND SATURDAY MATINEE. LOWER FLOOR $1.00, $2.00. 1ST BAL. $1.50, $1.00; 2ND BAL. 50c; GAL. 25c. ALL OTHER MATINEES. LOWER FLOOR AND 1ST BAL. 50c, $1.00. 2ND BAL. 50c AND 25c; GAL. 25c.

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention.

THE KANSAS CITY JOURNAL, WEDNESDAY.

'BIRTH OF A NATION' POPULAR

Big Spectacle to Remain Here for Two More Weeks.

With "The Birth of a Nation" in its second week at the Grand the people of Kansas City are really just commencing to appreciate the great motion picture, and many persons have been noticed returning to see it the second, and even the third time. The spectacle will remain here for two weeks more after the close of the present week.

Assistant Manager Sheffield of the Grand said yesterday many persons seem to be under the impression that the advantage price for "The Birth of a Nation" is optional. That is not the case. There are plenty of decent and it seats at each evening performance, all of them well located and reserved, at the daily matinee except Saturdays the best seats are 50 cents and $1.

THE KANSAS CITY JOURNAL, THURSDAY.
THE KANSAS CITY STAR, THURSDAY.

Next Sunday will begin the last two weeks of the engagement of "The Birth of a Nation" at the Grand and the last this season in this section of the country. With each performance the audiences increase both in size and enthusiasm for the wonderful D. W. Griffith spectacle of civil war times and reconstruction days. Thousands of people within 50 miles of Kansas City have been coming in to see this great picture. While it is the universal verdict that this great spectacle is well worth $2, there are seats at cheaper prices also. There are matinees every day, including Sundays.

MAKES NEW THEATER RECORDS.

"The Birth of a Nation" Is Keeping All Runs Here and in the East.

New York papers, in commenting on the fact that "The Birth of a Nation" will close at the Liberty Theater a run of 133 performances November 27, call attention to the fact that this is the longest run in the history of the American theater. The nearest approach to this record was "A Trip to Chinatown," which ran for 650 performances, from November 1, 1891, to August 13, 1893. A few years previously Henry E. Dixey in Adonis ran for 500 performances, and "Pop" or "My Heart," with Laurette Taylor, has a record of 404 performances. On the same date the engagements of "The Birth of a Nation" will end in Philadelphia, Pittsburgh and St. Louis. In each of these cities "The Birth of a Nation" will have had a run of thirteen weeks, which far exceeds any previous runs. The longest prior run in Pittsburgh was that of "Ben Hur," which lasted for five weeks. In Boston "The Birth of a Nation" opened on April 19 and closed February 26 for a run of twenty-two weeks, according to present indications it will perform 40 per cent more.

It is announced by the manager that the film broke a record of $10,000 at the Grand still on a $2 basis. No theater in Chicago or elsewhere in the theatrical circuit has run more than two weeks.

12 MARSHALL, MO. The Higginsville advance Higginsville Mo. Nov 26. 1915

FRIDAY, NOVEMBER 5, 1915.



WORLD'S GREATEST PHOTO SPECTACLE

Griffith's "Birth of a Nation" is the Most Extraordinary Achievement of Age.

THE TRIUMPH OF A NEW ART

In Producing This Remarkable Play 18,000 Persons Were Used—Makes History Lifelike.

David W. Griffith's most extraordinary achievement with his new photo-spectacle "The Birth of a Nation," now playing at the Grand Opera House, Kansas City, is that of making history live. He has touched the high peaks of American history—the introduction of Slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master geniuses and the faith of an enthusiast. Within 12,000 feet of motion film he has successfully combined the old dramatic form having been the motion picture.

a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimiles of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skilfully managed that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "One Volls" marked great steps forward in the screen drama, but "The Birth of a Nation" leaps hard on, impossible to set any bounds to its future achievements of thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture, whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theatre.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is impossible to set any bounds to its future achievements of

THE KANSAS CITY JOURNAL.

SUNDAY, NOVEMBER 7, 1915



Grand—"The Birth of a Nation."

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," which will begin tonight the last two weeks of its engagement at the Grand. This realization of Civil war and reconstruction days by means of motion pictures, music and mechanical effects overshadows in its greatness all of the dramas of the older stage art and has won the most extraordinary encomiums from the critics. Intertwined with the mighty epical progress of the story are two beautiful romances of the Blue and the Gray. "The Birth of a Nation" took eight months to produce, cost $500,000, employed 18,000 actors, 3,000 horses, used real 30 shells in the artillery duels, right photography for the first time in some of the battle scenes, and in magnitude, skill and artistry far surpassed anything that has ever previously been attempted. The wonder was capped by having the thousands of scenes accurately synchronized to a sort of "Grand Opera" musical score played by a symphony orchestra of thirty musicians. Experts have declared that this magnificent score forms an artistic achievement fully as great as the picture itself.

THE KANSAS CITY STAR.

SATURDAY, NOVEMBER 6, 1915.

Grand—"The Birth of a Nation."

The musical photo-play spectacle, "The Birth of a Nation," will continue at the Grand the next two weeks.

THE KANSAS CITY JOURNAL.

MONDAY, NOVEMBER 8, 1915.

Grand—"The Birth of a Nation."

David W. Griffith's "The Birth of a Nation" entered upon its third week at the Grand yesterday and the tremendous spectacle, easily the most elaborate which has yet come from the moving picture producers, thrilled large audiences at both the afternoon and evening performances. It really matters little whether the appeal of this production is frankly to the race prejudices of the audience or whether, as the producers give out, it is really founded upon historical facts. The wonderful scenes enthrall those who sit under their spell and there is plenty in them to make them attractive to Northern audiences. There is enough that is undeniably accurate and which may logically be put forward as a propaganda against war and the Ku Klux are far enough in the past not seriously to offend the white north of Mason and Dixon's line, where lynchings are by no means unknown.

The stupendous battle scenes, the thrilling tragedy of Flora Cameron, the terrific rides of the Ku Klux and all the other huge scenes in which the production abounds will continue to hold audiences spell-bound so long as hearts are thrilled with acts of daring, with spectacles of oppression, with the awfulness of war and with the sweetness of human love. Mr. Griffith has placed before the American people an unrivaled opportunity, one of which it is the duty of all to avail themselves. With certain possible exceptions, it might be wished that the spectacle could be put before the school children of the country, at prices within their reach. If a dispassionate hearing or, technically, a reading of "The Birth of a Nation" could be placed before them, many matters of vital importance would be elucidated.

Instead of a mere spark of the sectional feeling which the assassination of Lincoln, the natural clan feelings of the war between the states could be taught with the obvious effects of reconstruction, which have no fundamental basis of place in history, made impossible. Audiences might now get beyond the past to learn and they would not need to bear the reproach of white men who in good faith took an important position at the moment of the war's end. There is really no question of this being the greatest picture ever produced. Whether it is the greatest picture of the year is a question which could and should be made to the occasion. However it is the manifest duty of all who can to avail themselves of this unrivaled opportunity of seeing what can hardly be duplicated for years to come and which is unquestionably the most signal achievement of the moving picture producers to date.

THE DAILY DROVERS TELEGRAM.

SATURDAY NOVEMBER 6, 1915.



THE DAILY DROVERS TELEGRAM.

MONDAY, NOVEMBER 8, 1915.

WHAT'S WHAT THEATRICALLY THIS WEEK

THE KANSAS CITY POST.

MONDAY, NOVEMBER 8, 1915.

THE KANSAS CITY POST, THURSDAY, NOVEMBER 11, 1915

THE DAILY DROVERS TELEGRAM.

THURSDAY NOVEMBER 11, 1915



WORLD'S GREATEST PHOTO SPECTACLE

Griffith's "Birth of a Nation" is the Most Extraordinary Achievement of Age.

THE TRIUMPH OF A NEW ART

In Producing This Remarkable Play 18,000 Persons Were Used—Makes History Lifelike.

David W. Griffith's most extraordinary achievement with his new photo-spectacle "The Birth of a Nation," now playing at the Grand Opera House, Kansas City, is that of making history live. He has touched the high peaks of American history—the introduction of Slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimilies of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skillfully managed that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movies" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture, whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theatre.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay, impossible—to set any limits to the future achievements of the motion picture.

LILLIAN GISH.



IN "THE BIRTH OF A NATION" GRAND

Next Sunday will begin the fourth week of the engagement of D. W. Griffith's "The Birth of a Nation" at the Grand. This will be the last opportunity this season to see the great masterpiece. The massive spectacle is an epitome of scenes, incidents, characters, passions and emotions of the great period from 1861 to 1870, occupied by the Civil war and Reconstruction. Out-of-town mail orders accompanied by remittances will receive careful attention.

THE KANSAS CITY JOURNAL.

THURSDAY, NOVEMBER 11, 1915.

D. W. Griffith First Showed the Steps to a Noted Dancing Master.

The modern master of the film, like D. W. Griffith, producer of "The Birth of a Nation," at the Grand this week must be a walking encyclopaedia of arts and sciences. And even then he must hire brains. When "Judith of Bethulia" was produced Griffith put a professor of archaeology at work drawing all of the dance positions of the figures in the fish dance of the Syriac tablets. Thus the dance to the fish god, after slumbering thousands of years, was revived to please the patrons of the theaters.

Next to the battle scenes and the marvelous replica of Ford's theater, Griffith took the keenest interest in the pictures of Southern life. The wizard of the film, who is himself an expert dancer, can stage and costume any kind of dance recorded in the history of that art. He was once rehearsing a performer named Doris Fox in a ballroom scene, when he struck into some funny little steps.

"There," he said to Fox, "put your name to that, take it around the country and make it and yourself famous." The piece did so and that is where the Fox Trot originated.

"Dancing is the best of all exercise," says Griffith. "Did you ever stop to think that every conquering people has been a dancing people?"

Next Sunday will begin the last week of the engagement of D. W. Griffith's "The Birth of a Nation" at the Grand. This will be the last opportunity this season to see the great masterpiece. The massive spectacle is an epitome of scenes, incidents, characters, passions and emotions of the great period from 1861 to 1870, occupied by the Civil war and Reconstruction. Out-of-town mail orders accompanied by remittances will receive careful attention.

Sedalia Democrat Nov 7

Concordia Blade

Leavenworth Post Nov 7

Brookfield Argus Nov 8

Bonner Springs Bonner Nov 11

Oak View Bonner Nov 12

Lawson Valley News Nov 5

Odessa Democrat Nov 4 2

Edgerton Journal Nov 12

[illegible]

Nevada (Mo.) Mail Nov 13

Harrisonville Cass Co. Star-Journal Nov 5

Ft Scott Kas Republican Nov 5

Liberty Mo Tribune Nov 19

GRAND

LAST TWO WEEKS

TWICE DAILY
Eves. - - 8:15
Mats. - - 2:15

ENGAGEMENT POSITIVELY TERMINATES SATURDAY, NOV. 20

DAVID W. GRIFFITH'S
8th WONDER OF THE WORLD

18,000 PEOPLE

"A stupendous series of thrills. The picture that is running away with all records of $2.00 shows. A spectacular film opera. Big orchestra intensifies wild scenes of battle."--TIMES.

THE BIRTH OF A NATION

3,000 HORSES

"Two-Dollar film scores. There is only one way to get any idea of the greatness of 'The Birth of a Nation' and that is to see it. It is just what every eastern critic has said, 'A masterpiece of masterpieces.'"--POST.

COST $500,000

Taken From Thomas Dixon's "The Clansman"

TOOK 8 MONTHS TO PRODUCE

"Held spellbound for three hours an audience that taxed the capacity of the house. The immensity of the production is overwhelming"--JOURNAL.

THE MOST STUPENDOUS DRAMATIC SPECTACLE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. See it now in Kansas City before it is too late.

PRICES:

EVENINGS AND SATURDAY MATINEE:
LOWER FLOOR—
First 7 Rows, $1.00. Next 8 Rows, $2.00
Last 5 Rows, $1.00.
FIRST BALCONY—
First 5 Rows, $1.50. Next 6 Rows, $1.00
Entire 2nd Balcony, 50c; Gal. 25c.

ALL OTHER MATINEES.
LOWER FLOOR—
First 7 Rows, 50c. Next 8 Rows, $1.00
Last 5 Rows, 50c.
FIRST BALCONY—
First 5 Rows, $1.00. Next 6 Rows, 50c
2nd Balcony, 50c and 25c. Gal., 25c.

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention

"A Law's surrender to Grant in "Birth of a Nation," Grand.



Griffith's Film Drama.

"The Birth of a Nation," the film sensation of the present, continues at the Grand for the third week. Capacity houses have seen the film at nearly every matinee and night performance. There was some doubt entertained at the start, whether Kansas City would take to a $2 photoplay, but that doubt has disappeared as it has in every other city where Griffith's masterpiece has been shown. Good seats also are being sold for night performances at $1 and for matinees at 50 cents.

THE BATES COUNTY RECORD

Nov 7. 1916

A MOVING PICTURE TRIUMPH

"The Birth of a Nation" an Extraordinary Film Achievement—Now at Kansas City.

Kansas City, Nov. 11.—D. W. Griffith's great film production, "The Birth of a Nation," now in its second week at the Grand opera house here, has been exceptionally well received by large crowds every day.

The picture is adapted from Thomas Dixon's book romance, "The Clansman," and wonderful realism in portraying historical scenes of Civil war days has excited much comment, but no rioting, such as was the case on its first production in several other cities, has occurred here.

The successful reproduction of these historic scenes has caused considerable discussion among producers and educators as to the value of the art in public schools of the future. It is claimed that it will be but a short step from text books to pictures as an educating medium.

Famous New Era Nov 11
Morton Courier Nov 11
Craig Leader " 11

THE KANSAS CITY POST, SUNDAY, NOVEMBER 14, 1915.

Kansas City Labor Herald Nov 13.



MARIAN COOPER in "The Birth of a Nation" at the Grand next week.

At the Theatres

AT THE GRAND.

"The Birth of a Nation," D. W. Griffith's mighty masterpiece, commences its fourth successful week at the Grand Opera House next Sunday. This will be the only engagement played in this city for the contract between the Epoch Producing Corporation and the theater management makes that impress stipulation. Mr. Griffith has given notice to the public that "The Birth of a Nation" will never be presented in any but the highest class theaters and at the prices usually charged for the best attractions. It will not be seen in any of the cities in this section except St. Joseph this season.

This wonderful spectacle of the American military era is entirely lifted to the present with the Great War in the minds of all. Civil strife that grew out of misunderstandings, battles fought over wide-stretching areas, the great, all loving heart of the president and the little men who after his death thwarted his far-seeing plans, the victory of the North and the terrible aftermath of reconstruction these furnish a succession of scenes the working out of which impinges as vividly upon 1915 as 1861-71. Never before has America's greatest war been thus comprehensively put on stage, this panorama of canvas is the biggest patriotic entertainment ever devised and it inculcates the lesson of national solidarity with shades of summer strokes.

The blending of heroic romance and emotional power proves irresistible. The tragic events sweep on with the force of a whirlwind. In its spectacular features, so prodigally lavish, "The Birth of a Nation" is artistically superb.

There are two performances daily including Sundays, at 2:15 and 8:15.

be Ora Youngblood Corson and her Twelve Musical Maids. In addition there will be Gordon Brothers and their kangaroo; the International Trio, another big musical act; and Carler and Rawlins, a song and talking act.

In the moving pictures there will be "The Laurel of Tears," with Vera Sisson as the leading character, a three reel Biograph; the Hearst-Selig semi-weekly news pictorial, and an assorted program with plenty of comedy mixed in.

Beginning Thursday Ober and Dumont, original South American dancers, will be the top liners. On the same program will be the International Transformation Novelty, the Royal Rigonns; the Five Greens, in a musical melange; and Violet and Charles, aerialists de luxe.

Edna Mayo and Darwin Karr in "A Bit of Lace," will be the photoplay feature.

All of the pictures to be shown in this theater will be from the General Film service and the vaudeville will be made up of high class acts never before seen in Kansas City.

L. S. Isaac & LeMarquand, the new lessees and managers, are successful theatrical men. They have theaters in St. Paul, Omaha and Denver and intend to make the Kansas City house the equal of any of these.

Ben R. Bucky, lately of Omaha, is house manager.

Shows will be continuous from 11 a. m. until 11 p. m., pictures being shown from 11 to 2 o'clock each day and between vaudeville shows which begin at 2 o'clock, 4:30, 7:30 and 9 p. m. On Saturdays and Sundays there will be extra matinee shows at 1:30 o'clock.



THE KANSAS CITY JOURNAL.

SUNDAY, NOVEMBER 14, 1915.

Grand—"The Birth of a Nation."

With today's matinee at the Grand opera house begins the last week of the record breaking engagement of David W. Griffith's monster spectacle, "The Birth of a Nation." Three hours of beauty and emotion, the most realistic battle scenes ever staged are complemented with the most poetic handling of man and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont, shown in the soft, leaf-flecked light of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea. Atlanta is captured and burned. Still more remarkable is the final battle showing the struggle in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments until the attacking forces are finally decimated as the "Little Colonel" rams the flag of his state in a still smoking cannon of the federals.

In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshaled knights as they gather in the shadowy forest and then whirl to the rescue of their women and children is awe-inspiring. There are two performances every day, at 2:15 and 8:15, and there are prices to please all.

THE KANSAS CITY JOURNAL.

SUNDAY, NOVEMBER 14, 1915.

A HIGHLY DRAMATIC SCENE IN "THE BIRTH OF A NATION."



GATHERING OF THE KU KLUX KLAN.

One of the intensely interesting scenes in "The Birth of a Nation" at the Grand is the assembling of the Ku Klux Klan. It is said that the trumpet call used during the scene is the same as that which brought the "K. K. K." together in the reconstruction period of the South.

THE DAILY DROVERS TELEGRAM.

MONDAY, NOVEMBER 15, 1915.

Large Audience Witnesses Last Sunday Matinee—Leaves Saturday.

The last week of the engagement of D. W. Griffith's masterpiece, "The Birth of a Nation" opened at the Grand theater yesterday afternoon to a large audience, as has been the case throughout the three weeks the spectacle has been presented here. The "Birth of a Nation" portrays the story from the beginning of the Civil war through the reconstruction period. On the screen vivid battle scenes are depicted that would be impossible to reproduce upon the stage. The Ku Klux Klan, with its thousands of members, is seen in full regalia and the work of the organization is brought out clearly. This will be the last week and the only appearance of the attraction in Kansas City.

GRAND

LAST TWO WEEKS

TWICE DAILY
Evgs. - - 8:15
Mats. - - 2:15

ENGAGEMENT POSITIVELY TERMINATES SATURDAY, NOV. 20

DAVID W. GRIFFITH'S 8th WONDER OF THE WORLD

18,000 PEOPLE

"A stupendous series of thrills. The picture that is running away with all records of $2.00 shows. A spectacular film opera. Big orchestra intensifies wild scenes of battle."--TIMES.

THE BIRTH OF A NATION

3,000 HORSES

"Two-Dollar film scores. There is only one way to get any idea of the greatness of 'The Birth of a Nation' and that is to see it. It is just what every eastern critic has said, 'A masterpiece of masterpieces.'"--POST.

COST $500,000

Taken From Thomas Dixon's "The Clansman"

TOOK 8 MONTHS TO PRODUCE

"Held spellbound for three hours an audience that taxed the capacity of the house. The immensity of the production is overwhelming"--JOURNAL.

THE MOST STUPENDOUS DRAMATIC SPECTACLE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. See it now in Kansas City before it is too late.

PRICES:

EVENINGS AND SATURDAY MATINEE
LOWER FLOOR—
First 7 Rows, $1.00. Next 8 Rows, $2.00
Last 3 Rows, $1.00.
FIRST BALCONY—
First 3 Rows, $1.50. Next 6 Rows, $1.00
Entire 2nd Balcony, 50c; Gal. 25c.

ALL OTHER MATINEES.
LOWER FLOOR—
First 7 Rows, 50c. Next 8 Rows, $1.00
Last 3 Rows, 50c.
FIRST BALCONY—
First 3 Rows, $1.00. Next 6 Rows, 50c
2nd Balcony, 50c and 25c. Gal., 25c.

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention

THE BATES COUNTY RECORD

Nov 7. 1916

A MOVING PICTURE TRIUMPH

"The Birth of a Nation" an Extraordinary Film Achievement—Now at Kansas City.

Kansas City, Nov. 11.—D. W. Griffith's great film production, "The Birth of a Nation," now in its second week at the Grand opera house here, has been exceptionally well received by large crowds every day.

The picture is adapted from Thomas Dixon's book romance, "The Clansman," and wonderful realism in portraying historical scenes of Civil war days has excited much comment, but no rioting, such as was the case on its first production in several other cities, has occurred here.

The successful reproduction of these historic scenes has caused considerable discussion among producers and educators as to the value of the art in public schools of the future. It is claimed that it will be but a short step from text books to pictures as an educating medium.

Famous Nov 11
Mortar Courier Nov 11
Craig Leader " 11

GRAND Mat. Today, 1:15—25c, 50c, $1.00. Nights, $1.00, $1.50 and $2.00. D. W. GRIFFITH'S THE BIRTH OF A NATION. 18,000 People. 3,000 Horses. Cost $500,000. 8 Months To Produce. WORLD'S GREATEST SPECTACLE.

KANSAS CITY JOURNAL.

GRAND MATINEE TODAY AT 1:15. LAST TIMES TONIGHT AT 8:15. D. W. GRIFFITH'S THE BIRTH OF A NATION. 18,000 PEOPLE. 3,000 HORSES. COST $500,000. 8 MONTHS TO PRODUCE. WORLD'S GREATEST SPECTACLE.

"Lee's surrender to Grant in "Birth of a Nation," Grand.



Griffith's Film Drama.

"The Birth of a Nation," the film creation of the present, continues at the Grand for the third week. Capacity houses have seen the film at nearly every matinee and night performance. There was some doubt entertained at the start whether Kansas City would take to a $2 photoplay, but that doubt has disappeared as it has in every other city where Griffith's masterpiece has been shown. Good seats also are being sold for night performances at $1 and for matinees at 50 cents.

Kansas City
Labor Herald Nov 13.

THE KANSAS CITY POST, SUNDAY, NOVEMBER 14, 1915.



MARIAN COOPER in "The Birth of a Nation" at the Grand next week.

At the Theatres

AT THE GRAND.

"The Birth of a Nation," D. W. Griffith's mighty masterpiece, commences its fourth successful week at the Grand Opera House next Sunday. This will be the only engagement played in this city for the contract between the Epoch Producing Corporation and the theater management makes that express stipulation. Mr. Griffith has given notice to the public that "The Birth of a Nation" will never be presented in any but the highest class theaters and at the prices usually charged for the best attractions. It will not be seen in any of the cities in this section except St. Joseph this season.

This wonderful spectacle of the American military era is eminently suited to the present with the Great War in the minds of all. Civil strife that grew out of misunderstandings, battles fought over wide-stretching areas, the great, all-loving heart of the President and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrible aftermath of reconstruction these furnish a succession of scenes the working out of which impresses as vividly upon [illegible] as [illegible]

Never before has America's greatest war been thus comprehensively put on view; the panorama of camp life, the biggest patriotic entertainment ever devised and it inculcates the lesson of national solidarity with stubborn strength.

The blending of heroic romance and emotional power proves irresistible. The grand events sweep on with the force of a whirlwind in its spectacular features, so gradually drawn. "The Birth of a Nation" is positively superb.

There are two performances daily including Sundays, at 2:15 and 8:15.

be Ora Youngblood Corson and her Twelve Musical Maids. In addition there will be Gordon Brothers and their kangaroo; the International Trio, another big musical act; and Carier and Rawlins, a song and talking act.

In the moving pictures there will be "The Laurel of Tears," with Vera Sisson as the leading character, a three reel Biograph; the Hearst-Selig semi-weekly news pictorial, and an assorted program with plenty of comedy mixed in.

Beginning Thursday Ober and Dumont, original South American dancers, will be the top liners. On the same program will be the International Transformation Novelty, the Royal Rigonns; the Five Greens, in a musical melange; and Violet and Charles, aerialists de luxe.

Edna Mayo and Darwin Karr in "A Bit of Lace," will be the photoplay feature.

All of the pictures to be shown in this theater will be from the General Film service and the vaudeville will be made up of high class acts never before seen in Kansas City.

Le Doux & LeMarquand, the new lessees and managers, are successful theatrical men. They have theaters in St. Paul, Omaha and Denver and intend to make the Kansas City house the equal of any of these.

Ben B. Bluckey, lately of Omaha, is house manager.

Shows will be continuous from 11 a. m. until 11 p. m., pictures being shown from 11 to 2, 4 to 6 and 8 to 11 each day and between vaudeville shows which begin at 2 o'clock, 4:30, 7:30 and 9 P. M. On Saturdays and Sundays there will be extra "upper" shows at 9:30 o'clock.



THE KANSAS CITY JOURNAL.

SUNDAY, NOVEMBER 14, 1915.

Grand—"The Birth of a Nation."

With today's matinee at the Grand opera house begins the last week of the record breaking engagement of David W. Griffith's monster spectacle, "The Birth of a Nation." Three hours of beauty and emotion, the most realistic battle scenes ever staged are complemented with the most poetic handling of man and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont, shown in the soft, leaf-flecked light of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea. Atlanta is captured and burned. Still more remarkable is the final battle showing the struggle in the opposing trenches, the vast sweep of infantry taking line after line of entrenchments until the attacking forces are finally decimated as the "Little Colonel" rams the flag of his state in a still smoking cannon of the federals.

In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshaled knights as they gather in the shadowy forest and then whirl to the rescue of their women and children is awe-inspiring. There are two performances every day, at 2:15 and 8:15, and there are prices to please all.

THE KANSAS CITY JOURNAL.

SUNDAY, NOVEMBER 14, 1915.

A HIGHLY DRAMATIC SCENE IN "THE BIRTH OF A NATION."



GATHERING OF THE KU KLUX KLAN.

One of the intensely interesting scenes in "The Birth of a Nation" at the Grand is the assembling of the Ku Klux Klan. It is said that the trumpet call used during the scene is the same as that which brought the "K. K. K." together in the reconstruction period of the South.

THE DAILY DROVERS TELEGRAM.

MONDAY, NOVEMBER 15, 1915.

Large Audience Witnesses Last Sunday Matinee—Leaves Saturday.

The last week of the engagement of D. W. Griffith's masterpiece, "The Birth of a Nation" opened at the Grand theater yesterday afternoon to a large audience, as has been the case throughout the two weeks the spectacle has been presented here. "The Birth of a Nation" [illegible] the history of the South from the beginning of the Civil war through the reconstruction period. In the [illegible] civil [illegible] scenes are depicted that would be impossible to reproduce upon the stage. The Ku Klux Klan, with its [illegible] of members, is shown in full regalia and the work of this organization is brought out clearly. This will be the last week and the only appearance of the attraction in Kansas City.

GRAND LAST WEEK

TWICE DAILY
Eves. - - 8:15
Mats. - - 2:15

DAVID W. GRIFFITH'S

18,000 PEOPLE

THE BIRTH OF A NATION

3,000 HORSES

LAST WEEK

LAST WEEK

COST $500,000

TOOK 8 MONTHS TO PRODUCE

Taken From Thomas Dixon's "The Clansman"

THE MOST STUPENDOUS DRAMATIC SPECTACLE IN THE WORLD

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. SEE IT NOW IN KANSAS CITY BEFORE IT IS TOO LATE.

PRICES: EVENINGS AND SATURDAY MATINEE—LOWER FLOOR $1.00, $2.00; 1ST BAL. $1.50, $1.00; 2ND BAL. 50c; GAL. 25c. ALL OTHER MATINEES—LOWER FLOOR AND 1ST BAL. 50c, $1.00; 2ND BAL. 50c and 25c; GAL. 25c.

THE KANSAS CITY POST, SATURDAY, NOVEMBER 13, 1915.

GRIFFITH DRAWS ON EUROPEAN WAR FOR BIG FILM.



Scene from the battle of Petersburg, as reproduced in the motion picture feature, "The Birth of a Nation," now being shown at the Grand.

THE DAILY DROVERS TELEGRAM.

SATURDAY NOVEMBER 13, 1915.

A Griffith Production—Grand.

"The Birth of a Nation," D. W. Griffith's spectacular war photodrama will begin the last week of its engagement here next Sunday afternoon. This mammoth attraction has been drawing record audiences, and since the present engagement will be the only one in Kansas City it is expected that the theater will be filled at every performance. "The Birth of a Nation" is a



D. W. GRIFFITH.

[illegible]

LILLIAN GISH.



In "The Birth of a Nation."

At Grand Opera House, Kansas City.

"The Birth of a Nation", D. W. Griffith's mighty masterpiece, commences its 4th successful week at the Grand Opera House, Kansas City, next Sunday. This will be the only engagement played in this city for the contract between the Epoch Producing Corporation and the and the theatre management makes that express stipulation. Mr. Griffith has given notice to the public that "The Birth of a Nation" will never be presented in any but the highest class theatres and at the prices usually charged for the best attractions. It will not be seen in any other cities in this section except St. Joseph this season.

This wonderful spectacle of the American military era is eminently suited to the present with the great War in the minds of all. Civil strife that grew out of misunderstandings; battles fought over wide stretching areas; the great, all loving heart of the President and the little man who after his death thwarted his far seeing plans; the victory of the North and the terrific aftermath of Reconstruction these furnish a succession of themes the working out of which [illegible] strictly upon truth as [illegible]

Never before has America's greatest war been thus comprehensively put on stage, film, panorama or canvas. It is the biggest patriotic entertainment ever devised and it inculcates the lesson of national solidarity with sledge hammer strokes. It is a powerful plea for patriotism. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the cunning art of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatre goers.

The blending of history, romance and emotional power proves irresistible. The titanic events sweep on with the force of a whirlwind. In its spectacular features, so prodigally shown, "The Birth of a Nation" is positively superb.

There are two performances daily, including Sundays, at 2:15 and 8:15.

Grand—"The Birth of a Nation."

"The Birth of a Nation," the most wonderful and by far the most thrilling motion picture ever screened, began its last week at the Grand yesterday, playing to two good houses. Interest in this master film has increased steadily from its opening performance here three weeks ago. There is a reason. The picture itself is its best advertisement. Every person who sees it makes it his special business to tell his relatives, friends and acquaintances not to miss it.

"The Birth of a Nation" tells the story of the death of another, the Southern Confederacy; the new nation, the New South, rising from the ashes of the old. It depicts in the most dramatic fashion the incidents which led up to the rebellion and horrors of war itself. It shows the assassination of Lincoln and burns into the hearts of men today the fact that in Lincoln's death the South lost its best friend.

The picture also gives a most graphic portrait of incidents surrounding reconstruction days following the war, the time of the "carpet bagger" in the South when whites were disfranchised and the blacks were in control. Incidents follow thick and fast which bring about the organization of the Ku Klux Klan, which swept like a Juggernaut over an already blood-stained and stricken land, bringing order out of chaos.

Yet through it all there runs a pretty love story which has for its climax the union of Northern and Southern hearts. The picture is greatly enhanced by an augmented orchestra. It brings spectators to their feet with martial music and in the next instant they are all but sobbing during the strains of an old familiar Southern air.

THE KANSAS CITY POST,

THURSDAY, NOVEMBER 18, 1915.

The management of the Grand is sending out reminders that next week will be the last opportunity to see the film which has been drawing record breaking crowds to that house almost a month.

Kansas City Posse. Nov. 18

The Birth of a Nation.

Am nächsten Sonntag beginnt die letzte Woche der Aufführung von Griffith's berühmten Theaterstück „The Bird of a Nation" im Grand Opera House.

Das Stück darf ohne Widerspruch als eine Neuerung in Theatervorstellungen bezeichnet werden, welche das ganze bisherige Theatersystem umändern wird. Es ist großartig angelegt und hat eine erstaunliche Mannigfaltigkeit von Szenen, worin vermuthlich sein Hauptreiz liegt. Da bieten sich dem Auge panoramische Ansichten großer



Lillian Gish in The Birth of a Nation.

Schlachten, man sieht den Ku Klux Klan auf seinen Ritten durch die Nacht, historische Ereignisse wie die Uebergabe Lee's an Grant, die Ermordung Lincolns, das häusliche Leben im Süden während und nach dem Kriege und dazwischen läuft der Faden einer doppelten reizenden und spannenden Liebesgeschichte.

Das Ganze ist eine Verbindung von Bild und Musik, die sich nicht beschreiben läßt und von der wenn man sie gesehen hat gestehen muß, daß man Aehnliches vorher auf der Bühne noch nie gesehen hat. Auch „Ben Hur" und „Blue Bird" halten den Vergleich mit „Birth of a Nation" nicht aus.

THE KANSAS CITY POST, FRIDAY, NOVEMBER 19, 1915.

"BIRTH OF NATION" AT GRAND ANOTHER WEEK

[illegible]

TO REMAIN ANOTHER WEEK.

"The Birth of a Nation" Continues to Attract Big Audiences.

Owing to the demand for seats at the Grand Opera house this week, and to the fact that thousands of out-of-town mail orders could not be filled, the management has arranged to extend the engagement of D. W. Griffith's "The Birth of a Nation" at the Grand for one more week. The five weeks run of this wonderful spectacle will positively terminate next Saturday night, November 27, as it is contracted to play for one week at the Lyceum theater, St. Joseph, beginning Monday, November 29. From there "The Birth of a Nation" goes to Indianapolis for a run.

Such a thing as a run of five weeks was never before known in this city and none here can predict that it will be possible. During this engagement "The Birth of a Nation" will have been seen by about 100,000 people.

GRAND LAST WEEK

TWICE DAILY
Eves. - - 8:15
Mats. - - 2:15

DAVID W. GRIFFITH'S

18,000 PEOPLE

THE BIRTH OF A NATION

3,000 HORSES

LAST WEEK

LAST WEEK

COST $500,000

TOOK 8 MONTHS TO PRODUCE

Taken From Thomas Dixon's "The Clansman"

THE MOST STUPENDOUS DRAMATIC SPECTACLE IN THE WORLD

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. SEE IT NOW IN KANSAS CITY BEFORE IT IS TOO LATE.

PRICES: EVENINGS AND SATURDAY MATINEE—LOWER FLOOR $1.00, $2.00; 1ST BAL. $1.50, $1.00; 2ND BAL. 50c; GAL. 25c. ALL OTHER MATINEES—LOWER FLOOR AND 1ST BAL. 50c, $1.00; 2ND BAL. 50c and 25c; GAL. 25c.

THE KANSAS CITY POST, SATURDAY, NOVEMBER 13, 1915.

GRIFFITH DRAWS ON EUROPEAN WAR FOR BIG FILM.



Scene from the battle of Petersburg, as reproduced in the motion picture feature, "The Birth of a Nation," now being shown at the Grand.

THE DAILY DROVERS TELEGRAM.

SATURDAY NOVEMBER 13, 1915.

A Griffith Production—Grand.

"The Birth of a Nation," D. W. Griffith's spectacular war photodrama will begin the last week of its engagement here next Sunday afternoon. This mammoth attraction has been drawing record audiences, and since the present engagement will be the only one in Kansas City it is expected that the theater will be filled at every performance. "The Birth of a Nation" is a



D. W. GRIFFITH.

LILLIAN GISH.



In "The Birth of a Nation."

At Grand Opera House, Kansas City.

"The Birth of a Nation", D. W. Griffith's mighty masterpiece, commences its 4th successful week at the Grand Opera House, Kansas City, next Sunday. This will be the only engagement played in this city for the contract between the Epoch Producing Corporation and the and the theatre management makes that express stipulation. Mr. Griffith has given notice to the public that "The Birth of a Nation" will never be presented in any but the highest class theatres and at the prices usually charged for the best attractions. It will not be seen in any of the cities in this section except St. Joseph this season.

This wonderful spectacle of the American military era is eminently suited to the present with the Great War in the minds of all. Civil strife that grew out of misunderstandings; battles fought over wide stretching areas; the great, all-loving heart of the President and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrific aftermath of Reconstruction —these furnish a succession of themes the working out of which engages attention vividly upon 1916 as upon 1861-71.

Never before has America's greatest war been thus comprehensively put on stage, film, panorama or canvas. It is the biggest patriotic entertainment ever devised and it inculcates the lesson of national solidarity with sledge hammer strokes. It is a powerful plea for patriotism. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the cunning art of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatre goers.

The blending of history, romance and emotional power proves irresistible. The titanic events sweep on with the force of a whirlwind. In its spectacular features, so prodigally shown, "The Birth of a Nation" is positively superb.

There are two performances daily, including Sundays, at 2:15 and 8:15.

Grand—"The Birth of a Nation."

"The Birth of a Nation," the most wonderful and by far the most thrilling motion picture ever screened, began its last week at the Grand yesterday, playing to two good houses. Interest in this master film has increased steadily from its opening performance here three weeks ago. There is a reason. The picture itself is its best advertisement. Every person who sees it makes it his special business to tell his relatives, friends and acquaintances not to miss it.

"The Birth of a Nation" tells the story of the death of another, the Southern Confederacy; the new nation, the New South, rising from the ashes of the old. It depicts in the most dramatic fashion the incidents which led up to the rebellion and horrors of war itself. It shows the assassination of Lincoln and burns into the hearts of men today the fact that in Lincoln's death the South lost its best friend.

The picture also gives a most graphic portrait of incidents surrounding reconstruction days following the war, the time of the "carpet bagger" in the South when whites were disfranchised and the blacks were in control. Incidents follow thick and fast which bring about the organization of the Ku Klux Klan, which swept like a Juggernaut over an already blood-stained and stricken land, bringing order out of chaos.

Yet through it all there runs a pretty love story which has for its climax the union of Northern and Southern hearts. The picture is greatly enhanced by an augmented orchestra. It brings spectators to their feet with martial music and in the next instant they are all but sobbing during the strains of an old familiar Southern air.

The management of the Grand is sending out reminders that next week will be the last opportunity to see the film which has been drawing record breaking crowds to that house almost a month.

Kansas City Presse. Nov. 18

The Birth of a Nation.

Am nächsten Sonntag beginnt die letzte Woche der Aufführung von Griffith's berühmten Theaterstück „The Birth of a Nation" im Grand Opera House.

Das Stück darf ohne Widerspruch als eine Neuerung in Theatervorstellungen bezeichnet werden, welche das ganze bisherige Theatersystem umändern wird. Es ist großartig angelegt und hat eine erstaunliche Mannigfaltigkeit von Szenen, worin vermuthlich sein Hauptreiz liegt. Da bieten sich dem Auge panoramische Ansichten großer



Lillian Gish in The Birth of a Nation.

Schlachten, man sieht den Ku Klux Klan auf seinen Rossen durch die Nacht, historische Ereignisse wie die Uebergabe Lee's an Grant, die Ermordung Lincolns, das häusliche Leben im Süden während und nach dem Kriege und dazwischen läuft der Faden einer doppelten reizenden und spannenden Liebesgeschichte.

Das Ganze ist eine Verbindung von Bild und Musik, die sich nicht beschreiben läßt und von der wenn man sie gesehen hat gesagt muß, daß man Aehnliches vorher auf der Bühne noch nie gesehen hat. Auch „Ben Hur" und „Blue Bird" halten den Vergleich mit „Birth of a Nation" nicht aus.

"BIRTH OF NATION" AT GRAND ANOTHER WEEK

The Birth of a Nation will be shown at the Grand theater another week on account of the large number of out-of-town orders that have not yet been filled. This will make five weeks for the great photoplay in Kansas City and it is estimated 100,000 persons will have seen it after the last showing Saturday night, November 27.

TO REMAIN ANOTHER WEEK.

"The Birth of a Nation" Continues to Attract Big Audiences.

Owing to the demand for seats at the Grand Opera house this week, and to the fact that thousands of out-of-town mail orders could not be filled, the management has arranged to extend the engagement of D. W. Griffith's, The Birth of a Nation, at the Grand for one more week. The five weeks' run of this wonderful spectacle will positively terminate Saturday night, November 27, as it is contracted to play for one week at the Empress theater, St. Joseph, beginning Monday, November 29. From there The Birth of a Nation goes to Indianapolis for a run.

Such a thing as a run of five weeks was never before known in this city and many were those who predicted that it was impossible. During this engagement The Birth of a Nation will have been seen by about 150,000 people.

18

Kansas City Press Nov. 19

The Bonner Springs Herald Nov 26

Edgerton Journal Nov. 26. 1915

Leavenworth Kas Post Nov 23-

Wo

Novarda Daily Mail Nov 17

Oak Grove Banner Nov. 19

A DREAMER OF DREAMS

The Story of How David W. Griffith Made a $2.00 Moving Picture.

By Howard Herrick.

"And Joseph dreamed a dream, and he told it to his brethren." This dreamer of dreams became the foremost man in all Egypt. Such dreamers have always been the greatest makers of history. Not long ago President Wilson said: "No man that does not see visions will ever realize any high hope or undertake any high enterprise."

David Wark Griffith was also a dreamer of dreams and he made his dream come true. He was the first man to make a motion picture which brings $2.00 for the best seats in the best theatres of New York and other large cities, and which plays at the Grand Opera House in Kansas City until Saturday, November 27, and at the Lyceum theatre, St. Joseph, for one week beginning Sunday, November 28. To most people he is a man of mystery; even to his associates he is an enigma. To see him at work makes one feel that he is a human dynamo.

He is still on the fair side of forty, of medium height and weight. He is almost as difficult to interview as the Sphinx or Rudyard Kipling. This may be due to diffidence or to the spirit of unrest. Much of the story of what he has done can only be gathered from those who have known him best.

For seven years he was an actor, sometimes in stock, sometimes in road companies. In time he became a leading man. Then he wrote a play and James K. Hackett produced it. The prompt failure of this play was the beginning of his success. Like Jacob his life has been divided into periods of seven years, for it is exactly seven years since he began writing motion picture scenarios at $15.00 each. Then he tried acting before the camera at $15.00 a week. And now let him tell what else he did.

"All that time I watched everything I wanted to master every detail of the technique of my new work. Perhaps owing to my keen interest the directors would once in a while allow me to assist him. Then came my opportunity. In those days $500 was a big expenditure for a picture. One of these costly pictures was in rehearsal. The director was suddenly called away. Delay meant loss. I was allowed to finish the picture. When it was assembled it was run off in the studio awaiting the inspection. The result was consternation. I had ruined the picture. I had broken a law as unalterable as those of the Medes and Persians. I had moved the camera so close to the actors that their feet did not show.

"You can't get actors that in and out of a picture. That just spoils in and out," was the cry of the studio critics.

"That was the beginning of the 'close-up' which is now used in all pictures. For the first time the public was being told by facial expression, by means such as the development of the pantomimic art on the screen. After that they let me experiment as I pleased. Then came the 'long shot' which showed simultaneous scenes at the single flicking of the eye upon one and then changes to another which was supposed to be taking place at the same time. By increasing the space the action that is going on in opposing halves may be portrayed as shown at practically the same time. This materially enlarges the scope of vision of the camera.

"It is by such simple methods that motion pictures can do what it is impossible to do on the stage. By exposing the same piece of film behind two negatives in succession one gets the weird effect of transparent actors re-enacting a scene which they see in memory. Again by masking the camera vision scenes are made that are uncanny if properly done. A scene is photographed on one-half of the film, the other side of the film being covered. Then the vision scene is photographed on the other side while the process is reversed.

"To indicate a lapse of time one scene is dissolved into another by using the double exposure and opening and closing the diaphragm of the camera. This is known as the 'fade-in.' A variation of this is the 'circle-in' where the picture fades away and lessens in size until the attention is focussed on one face. It is like using a spotlight on the principal actor in a scene on the stage while the other characters are in darkness. These are a few of the primary and fundamental methods of making motion pictures."

As it is so difficult to get Mr. Griffith to express his views in words and still more difficult to get him to talk about himself others must tell some of the things that he has done. After four years of work it is said that the Biograph company paid him a salary of $50,000 a year. When he went to the Mutual it was reported that he was to receive $100,000 a year and a share of the profits.

One of the first of his pictures to command marked attention was his picturization of Robert Browning's "Pippa Passes." It was the first time that the poetry of pictures was made manifest. After that he did "The Merchant of Venice," "The Idiot on the Scutcheon" and "Enoch Arden." Then came "Judith of Bethulia" in which he used 2,000 people.

And finally came "The Birth of a Nation" in which he used 18,000 people. It took six months to make this picture and in all that time Mr. Griffith directed the scenes without once referring to even a scrap of paper. When it was finished he had 150,000 feet of film. Out of this he selected and assembled 12,000 feet that are now being shown. There were over 5,000 separate scenes and yet he sat down and dictated the assembling sheet without a slip and without help or reference to notes. He had carried in his mind every scene that had been photographed and from the thousand feet of film he selected figure feet that would tell the story in proper continuity. It was a marvelous feat of memory.

After that was done came the difficult task of writing the "leaders" or titles," the printed lines which convey ideas that cannot otherwise be shown in the picture. Naturally enough Mr. Griffith remarked that he would be glad when that onerous task was over.

"It is over," remarked his secretary.

"What do you mean?" asked the motion picture director.

"Here are your titles," responded the secretary, handing him several typed sheets.

"But where did you get them?"

"While you were doing the difficult scenes I just pulled in my note book what you were saying to yourself."

With few changes these are the titles now flashed on the screen that might be called explanatory titles.

After that came the selection of the music for the picture. You have the director, always a sore point of the moving picture. It was found that many of the pictures needed new and original music. Griffith found some of the difficulty and hired the making this picture," continued Mr. Griffith, "was finding the right topography. The hardest of all was to find the proper exterior setting for the great battle scenes. It would be impossible to stage such a picture on the historic ground, so great have been the changes. In selecting my focale I had the assistance of twelve Civil war veterans. At last they found a place to make the Battle of Petersburg. In one certain spot there should have been a clump of trees, and so large trees were uprooted and planted in that place. Then two West Point men laid out the grounds. The battle lines were five miles long. A sixty foot tower was built from which I could megaphone my directions. Telephones were placed at the more distant parts of the line. Twelve cameras were used and every scene was taken six times to make sure that we would get exactly what was needed. The men were divided into sections, each in charge of an assistant. Many were the rehearsals before the battle could be photographed. The uniforms were exact replicas of those actually worn although made of cheaper materials. The muskets were borrowed from veterans wherever they could be found. Over a hundred cannon were borrowed from public parks.

"To get the scenes in the village of Piedmont it was necessary to actually lay out three long streets with houses built of brick and plaster. The yards were sodded with real grass and the streets were paved with cobble stones. Log cabins were actually built of logs and the jail had to be strong enough to withstand battering rams.

"For the scenes of the assassination of President Lincoln a theatre was built which was the exact size of Ford's in Washington. In every detail it was an exact replica. In all of the historical scenes old prints and pictures were faithfully copied. The actors made up from old daguerreotypes. For the historical characters it was necessary that the actor absolutely look the part. Over a hundred actors were tried before we found our Lincoln. One of our actors not only looked like Booth but naturally had many of his mannerisms. It took two days of rehearsal before we could get a good picture of his dangerous twelve-foot leap to the stage.

"While the actual work of taking the picture was done in six months there were eight months consumed in preparation. Three college professors collated the correct historical data. All parts of Louisiana, Mississippi, Alabama, Georgia and the Carolinas which had to do with the picture were visited and veterans and old residents were examined and cross-examined for data. The total cost was stupendous but it paid."

"The experimental work is what eats up the money. You see we took 137,000 feet of film that was not used. We pay actors for rehearsing, which is not the case on the regular stage. This may all seem extravagant but the answer is that we have a picture that people pay $2.00 to see whereas heretofore $1.00 was the highest price ever paid to see a picture. And this is but a beginning. It is only a question of time when the public will pay $5.00 a seat to see a motion picture. Why not? They pay 10 cents to see a $500 picture. Fifty thousand dollars is high water cost for a theatrical production. Some day a million dollar picture will be made and $5.00 will not be too high a price to pay to see it. The theatre will always be a power but in the future what are known as spectacular productions will not be made for the stage as they can be done so much better in pictures. There are no limits to the artistic possibilities of the motion picture. What has been done so far is only child's play.

And so the dreamer dreams of new achievements. Will these dreams be realized? Time alone will tell but the next seven years of rapid development are sure to find him in the forefront of it. It is to be presumed that by that time he will have passed the experimental stage of his career and will be ready to fulfill some of the dreams of his youth. Further than that it is useless to speculate. Suffice it to say that he must still be a comparative boy in his hotel in Los Angeles at 7 o'clock in the morning. He was in the habit of getting out there that hour until 1 in the morning and used to study. His bones ached. Then the magic touch of life as used to bring out the greatest resources. He had to be a force of domestic relations in many of his pictures as he produced scenes of comedy. While pathos and laughter are dropping over the face of real men on the battlefield the camera is moved in close to witness pleasing at their feet. The dramatic value of the scene is increased a hundred fold. It is that has come to be known as the "close-up." That man is dreaming now as we guess but it is sure that he is dreaming some wonderful dream which some day will become a reality.



St Joseph Gazette Nov. 19

St Joseph News Herald Nov

"BIRTH OF A NATION" ADVANCE MAN HERE

Demand for $2 Motion Picture Breaks All Records

Howard Herrick, business manager for the road company of "The Birth of a Nation," which will have a week's run at the Lyceum theater, starting Nov. 28, was in St. Joseph yesterday, attending to preliminaries of presenting the world's greatest motion picture here.

Never in the history of the theater has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle. In New York, Boston, Chicago, Philadelphia, Pittsburg, St. Louis, and Kansas City, the record made by this spectacle has been nothing short of phenomenal. Nearly five million people have enjoyed its wonders. Never in the history of the theater have so many people flocked to see an entertainment. Twice every day the theaters have been filled wherever it has been presented.

Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects, and others, make up a roster as large as that of a large musical comedy company.

It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness such a production. "Ben Hur" and "The Blue Bird" were supposed to be the high water marks of stage spectacles. They sink into insignificance beside this epic of American history, with its 5,000 scenes, 18,000 characters, 3,000 riders and 100,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars. The war plays of the stage such as "Shenandoah," "Held by the Enemy," and "Barbara Frietchie," seem tame after seeing such splendors. In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon as magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

St Joseph News Herald Nov

GREAT PICTURE SPECTACLE.

St. Joseph Will Have "The Birth of a Nation" for a Week at the Lyceum Theater.

St. Joseph is to have a season of David W. Griffith's great spectacle, "The Birth of a Nation," at the Lyceum Theater for a week, starting Sunday, Nov. 28. This probably is the greatest of all photo productions and presents the salient events of the Civil War, with music by a thirty-piece orchestra. The play is not all serious. One of the best laughs is caused by a love-sick sentry gazing at Elsie Stoneman in the hospital scene. This particular bit is of the "sure fire" order for never does an audience fail to chuckle over the rapt devotion of the sentinel and the haughty expression of the young woman, it is said.

Paul Le Blanc is the name of the young actor who made such an unexpected hit in the part. He is a New Orleans Creole and he played comedy roles with Mme. Bernhardt before he went to Los Angeles, where Mr. Griffith discovered him. The costuming of the young soldier is an exact reproduction of the uniform worn in 1864. Some of the recent Civil War portraits in the magazines are almost doubles of this sentry figure, which shows the great care used by Mr. Griffith in his work.

Miss Lillian Gish, who plays the role of Elsie Stoneman, wears several gowns that were actually worn by members of her family during the Civil War and reconstruction days, it is claimed.

Another very comical scene is furnished by Robert Harron and Maxfield Stanley as the young Stoneman and Cameron boys. The youthful Northerner wears a "picnic dish" hat that much amuses Duke

ST. JOSEPH NEWS-PRESS,

NOVEMBER 23, 1915.

"THE BIRTH OF A NATION."

Fourteen thousand persons, two bands and a great parade of automobiles were cast in the preliminaries to the mass photo production scenes from the birth of a Nation, which are to be given at the Lyceum Theater next week and evening next week, opening on the night of the 28th. The birth of a Nation is taken from Thomas Dixon's "The Clansman," and it has been a great drawing card in all the large cities in which it has appeared. The company carries a large number of horses and everything is in the most elaborate and complete way. The cast can be seen at the Lyceum theater evening and matinee all week starting [illegible]

The Labor Herald Nov. 19



MAE MARSH, in "The Birth of a Nation," at the Grand next week

GRAND

OWING TO THE ENORMOUS DEMAND FOR TICKETS THIS ENGAGEMENT HAS BEEN EXTENDED ONE WEEK. POSITIVELY LAST PERFORMANCE SATURDAY NIGHT, NOVEMBER 27.

TWICE DAILY. EVES. 8:15 Mats. 2:15.

POSITIVELY LAST WEEK

18,000 PEOPLE

3,000 HORSES

DAVID W. GRIFFITH'S

THE BIRTH OF A NATION

Taken From Thomas Dixon's "The Clansman"

TWICE DAILY. EVES. 8:15 MATS. 2:15

POSITIVELY LAST WEEK

COST $500,000

TOOK 8 MONTHS TO PRODUCE

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. SEE IT NOW IN KANSAS CITY BEFORE IT IS TOO LATE.

PRICES: Evenings and Sat. Mat.—Lower Floor $1.00, $2.00; 1st Bal. $1.50, $1.00; 2nd Bal., 50c; Gal. 25c. All Other Matinees—Lower Floor and 1st Bal. 50c, $1.00; 2nd Bal. 50c and 25c; Gal. 25c.

THE DAILY RECORD,

SATURDAY, NOVEMBER 20, 1915.

At the Theatres

AT THE GRAND.

D. W. Griffith's massive spectacle, "The Birth of a Nation," will remain another week at the Grand Opera House. This extension of the engagement was made because so many were unable to secure seats last week. This remarkable run of five weeks will positively terminate Saturday night, November 27, as the spectacle is booked for a week at the Lyceum Theater in St. Joseph beginning a week from Sunday night. Next week will offer the last chances to see "The Birth of a Nation" in this vicinity this season.

"The Birth of a Nation" is a complete pictorial story of the most momentous years in the history of the United States. No writer has ever been able to tell so vividly the story of the times that tried men's souls. There are two performances daily, and the prices have been so arranged from 25 cents to $2.00 so as to suit all purses. At the matinees, except Saturday, the highest price is $1.00.

Grand.

The engagement of D. W. Griffith's massive spectacle, "The Birth of a Nation" at the Grand Opera House will continue next week. This extension has been made because so many were unable to secure seats this week. The unprecedent five weeks run of the spectacle will positively have to terminate next Saturday night as it is booked for one week at the Lyceum Theatre, St. Joseph, beginning the following Sunday night. After that it goes to Indianapolis for the rest of the winter. So next week will offer the very last opportunities to see "The Birth of a Nation" in this vicinity this season.

The Griffith spectacle is a bright beaconlight which illumines the most important period of American history.



LILLIAN GISH.

It is as fascinating as a Dumas romance, as impressive as Dante's Divine Comedy, as comprehensive as Balzac's Human Comedy and as soul-searching as the tragedies of Shakespeare. It is a brilliant, faithful and vivid historical romance which tells the story of the War between the States and of the Reconstruction era of the South.

This amazing spectacle shown in 12,000 feet of superb motion pictures was made under the direction of David W. Griffith. Eight months were consumed in the making, 18,000 people and 3,000 horses were used in the battle scenes and $500,000 was expended. Suggested by Thomas Dixon's "The Clansman" the historical episodes are interwoven with a vast love story of absorbing interest.

"The Birth of a Nation" will continue another week at the Grand. So many were unable to secure seats last week that the engagement is holding over a week longer than was planned.



ST. JOSEPH NEWS-PRESS.

NOVEMBER 24, 1915.

"THE BIRTH OF A NATION."

"The Birth of a Nation," Griffith's supreme spectacle, will be the attraction at the Lyceum Theater all of next week with daily matinees after Sunday night, the opening performance. The story of this fabulous and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the civil war with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the defeat of the reconstruction period and the final establishment of an overwhelming power. That it is all portrayed upon the largest film ever conceived and executed by the artist in the world has been admitted. There are thrills and more thrills for several days and the scenes in Ford's theater and other historic places are startling and vital, as those who have seen it. The sale of seats will begin Friday and in the meantime mail orders are being received.

THE KANSAS CITY, KANSAS, WEEKLY PRESS NOVEMBER 19, 1915

Howard Herrick, business manager of the "Birth of a Nation" company at the Grand and newspaper man, has an instructive and interesting article on David W. Griffith, promoter of this marvelous motion picture.

St. Joseph Gazette.

November 21, 1915

NEGROES PROTEST SOME 'BIRTH OF NATION' SCENES

Assert They Tend to Race Trouble—Philley Says It Will Run Same as in K. C.

A committee representative of the negroes of the city called upon Mayor Marshal and C. E. Philley, manager of the Lyceum theater, yesterday, in an effort to have certain scenes of "The Birth of a Nation" cut out, when the motion is shown here. The committee stated there were some scenes which would tend to provoke race trouble. They did not specify just what part or parts of the picture they referred to.

At the city hall it was explained to members of the committee that the city ordinances did not give extended power for censoring motion pictures, and the delegation was advised to visit Philley.

At the Lyceum the committee was assured that the motion picture would be shown here just the same as it was in Kansas City. There, it is understood, a small portion was cut out for that reason.

After the visit of the committee to the Lyceum, Manager Philley made the following statement on the matter:

"We will play 'The Birth of a Nation' in St. Joseph exactly as it is being produced in Kansas City during its five weeks run there. There is nothing in this great production to which any American citizen can object. It does not treat racial differences. The 'Birth of a Nation' has been given in New York, the home of the negroes in Boston and the same in Chicago. There have been no performances of such in Philadelphia, Pittsburg and in fact with such a record it should be enough to say that it cannot be produced in any city where there are negroes. If it is objected to in this city it will be withdrawn from the Lyceum and the same in Chicago. There have been no performances of such in Philadelphia, Pittsburg and in fact with such a record it should be enough to say that it cannot be produced in any city where there are negroes. If it is objected to in this city it will be withdrawn from the Lyceum and the same in Chicago. There have been no performances of such in Philadelphia, Pittsburg and in fact with such a record it should be enough to say that it cannot be produced in any city where there are negroes. If it is objected to in this city it will be withdrawn from the Lyceum and the same in Chicago.

ST. JOSEPH NEWS-PRESS.

NOVEMBER 25, 1915

"THE BIRTH OF A NATION."

The one great theatrical sensation of New York, Chicago and Boston, "The Birth of a Nation," will be the attraction at the Lyceum Theater all next week, beginning Sunday night, with daily matinees thereafter. The first half of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil War on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of reconstruction days in the South, including the carpetbagger excesses. Interwoven with the whole is a double romance of the North and the South. In preparing the musical setting of this great production Mr. Griffith had hoped to find in folk song reflections the motifs for the symphonic score. His search was unsuccessful. Then he thought of the inspiration negroes he used to hear as a boy down in Kentucky—tunes that had never been made into rondeaus and quintets. As he

LYCEUM

ONE WEEK Beginning SUNDAY NIGHT

NOV. 28

1st Mat. Monday Nov. 29

TWICE DAILY Thereafter Eves. 8:15 Mats. 2:15

DAVID W. GRIFFITH'S

Mighty Spectacle of the Romance of History

THE 8th WONDER OF THE WORLD

700 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

600 PERFORMANCES IN BOSTON

600 PERFORMANCES IN CHICAGO

200 Performances Each in Philadelphia, Pittsburg and St. Louis

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF THIRTY

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making

PRICES:

EVENINGS.

Lower Floor, First 6 Rows, $2.00; Next 6 Rows, $2.00 Balance Orchestra, $1.50.
Balcony, First 3 Rows, $1.50; Next 5 Rows, $1.00; Balance Balcony, 50c. Gallery, 25c.

MATINEES.

Lower Floor, First 6 Rows, $2.00; Next 6 Rows, $1.50 Balance Orchestra, 50c.
Balcony, First 3 Rows, $1.00; Balance Balcony, 50c. Gallery, 25c.

SEATS FRIDAY. MAIL ORDERS NOW ACCOMPANIED BY REMITTANCE AND STAMPED ENVELOPE

ST. JOSEPH NEWS-PRESS.

NOVEMBER 22, 1915.

BIRTH OF A NATION

David W. Griffith's big spectacle of the romance of history, "The Birth of a Nation," is by far the most elaborate picture production ever offered the public and wherever it has been presented the most extravagant praise has been bestowed. It had long runs in New York, Boston and Chicago, and only a few of the more important cities are to see it on tour. It is expected that the engagement at the Lyceum Theater next week, which is to include daily matinees, will be extremely successful. The seating plan will open Friday and mail orders have received attention now.

Leavenworth Times Evansville Journal News Nov 28
Nov 26

NEGROES OBJECT TO "BIRTH OF A NATION"

MAYOR MARSHALL IS URGED TO PROHIBIT EXHIBITION OF THE FAMOUS PHOTOPLAY.

MAYOR PLEDGES ASSISTANCE

Delegation Asks That If the Film Is Allowed to Be Shown Sensational Scenes Be Eliminated—Fear Racial Trouble.

A delegation of negro professional and business men waited on Mayor Marshall in his office at the city hall this forenoon and asked him either to prohibit the exhibition in St. Joseph of "The Birth of a Nation," billed for the Lyceum Theater for the week beginning Nov. 28, or to order the elimination of sensational scenes which, they asserted, were inclined to cause racial disturbances.

Charles L. Faust, city counselor, was called into the conference and he said there is no city ordinance definitely empowering the mayor to censor moving pictures. The delegation was advised to take the matter up with C. U. Phillex, manager of the Lyceum, with a view to having a committee witness and criticize the photoplay before it is shown to the public.

The negroes did not specify any particular part of the film to which they objected, but said that racial troubles had occurred in other cities where the picture was permitted to be shown in its original form.

Feared Racial Troubles.

"The Birth of a Nation' is advertised to be shown in St. Joseph soon, and we have come to enter a protest," said Dr. W. S. Carrion, who was spokesman for the delegation. "Between 5,000 and 6,000 negroes are living in St. Joseph, peacefully and happily. The negro situation in St. Joseph is better than it is in any other city in the United States. In no other city does the generally good feeling exist between the white man and the negro that exists here."

"That's very true," observed the mayor.

"Every negro citizen," continued Doctor Carrion, "has the welfare of both his race and his city at heart. We are doing everything we can for the betterment of the town by endeavoring to better our race. Now, in order to continue this good feeling we want you to lend us your influence. We want 'The Birth of a Nation' either prohibited or rigidly censored. We want everything eliminated that would tend to cause racial trouble.

"We wish to learn whether there exists any city ordinance under which you could prohibit the showing of this film. Some cities have succeeded in stopping the photoplay entirely, while others have had the offensive parts eliminated. Kansas City cut out sixteen scenes before it would allow the picture to be exhibited, while Indianapolis prohibited the picture entirely.

"It is probable that the picture does not contain anything that would harm or incite an intelligent, thinking person, but it does excite the people who do not think clearly or who are swayed by their emotions.

"Our ordinances are not very drastic as to the censorship of moving pictures," said Counselor Faust. "There is an ordinance authorizing the chief of police to censor the pictures, and in the event of his failure to exercise the authority the mayor may do so, but the ordinance is not complete. A new ordinance that I think will better meet the situation now is in course of preparation."

The committee will call upon Mr. Phillex probably.

In the party that made the protest were Doctor Carrion, Dr. J. H. A. Overstreet, C. P. Haynes, P. T. Hopkins, H. J. Harding and A. Morris.

Denver Democrat
Nov 26

See the "Birth of a Nation"

The wonderful photo-play of events before the war between the States, the assassination of President Lincoln, reconstruction days and the Ku Klux Klan is filling it's fifth and last week at the Grand in Kansas City. Many Chinese people have already witnessed this great picture, but the Managers would like to have every person in Lafayette County go see it. You'll never forget it and the music is superb.

'BIRTH OF NATION' BARRED IN STATE?

Exhibitors Fear to Bring Great Photoplay to Kansas Because of Censors.

Topeka, Nov. 24.—Kansas people will not be able to see "The Birth of a Nation," the feature photoplay which has been attracting nation-wide attention. The producers of the picture are not going to spend $2 a reel to have the film barred from the state, according to a report which reached Topeka this morning.

"The Birth of a Nation" is showing at the Grand theater in Kansas City, Mo., for the last time this week. It has run in Chicago for several months to capacity houses. A number of Topeka men and women saw the picture in Chicago and Kansas City and pronounced it wonderful beyond all description.

And then came the word that state house officials in Topeka frowned on "The Birth of a Nation." The play is taken from Thomas Dixon's well known work, "The Clansman." It elaborates on the southern story to a great extent, showing Sherman's "march to the sea," and other war scenes. D. W. Griffith, the master producer, directed it. 'The Clansman" is a tale of the Ku Klux Klan and their operations during the reconstruction days. It is distinctly an anti-negro story, but deals with the colored politicians of those days instead of the colored race today.

One of the big distributors in Kansas City told a Topekan a few days ago that he had authentic information that the state censor board would "kill" the production.

"It is politics," he exclaimed bitterly, "and the members of the appeal board and the official censor are afraid of the big colored vote."

W. D. Ross, the state superintendent of public instruction and state censor, has never given out any intimation that he would bar the film. Neither has the Rev. Festus Foster, another censor. Ross goes on the theory, he says, that he does not form an opinion of a picture until he sees it and he will take no action on "The Birth of a Nation" controversy until the proper time.

But the picture will never cross the state line. "The Birth of a Nation" is being shown in all the large cities at $2 prices. Not a state has barred it on to the present, although a bitter fight was waged upon it by several factions in Massachusetts. The producers will take no risk and Topeka and Kansas people will not see it unless they have the coin to take a trip to Kansas City this week.

'BIRTH OF NATION' MAGNIFICENT SPECTACLE

Nearly Hundred People Required to Operate Gigantic Moving Picture.

TO SHOW ONE WEEK HERE.

Never in the history of the theater has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement of one week only at the Bijou Theater next Monday night, Dec. 6, with daily matinees thereafter.

In New York, Boston, Chicago, Philadelphia, Pittsburgh, St. Louis and Kansas City the record made by this spectacle has been nothing short of phenomenal. Nearly five million people have enjoyed its wonders. Never in the history of the theater have so many people flocked to see an entertainment. Twice every day the theaters have been filled wherever it has been presented. Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others make up a roster as large as that of a large musical comedy company. It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2.00 a seat to witness such a production. "Ben Hur" and "The Blue Bird" were supposed to be the high-water marks of stage spectacles. They sink into insignificance besides this epic of American history with its 5,000 scenes, 16,000 characters, and 3,000 riders and 100,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars. The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing such splendors. In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging specters sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both old and young. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its newest guise untrammeled by the limitations of the theater. Never did those who participated in the actual scenes ever see what can be witnessed today in the comfort of a theater seat for those who lived then never had such a comprehensive outlook. The sale of seats will open Thursday.

Evansville Courier Nov 28

GREATEST OF ALL MOVIES AT BIJOU FOR A WEEK

Griffith's "The Birth of a Nation" Coming to Evansville

The attraction at the Bijou theatre beginning Monday night, Dec. 6, will be David W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily at 2:15 and 8:15 during the limited engagement of one week. This is the same production that is breaking all theatrical records in New York, Chicago, Boston, Philadelphia and St. Louis. Nearly five million people have seen this wonder production which was only produced last March.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records the facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic.

An orchestra of thirty travels with the attraction to present properly and perfectly the musical score.

"The Birth of a Nation" covers the period from 1860 to 1871. In it are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

The sale of seats will open Thursday. In the meantime mail orders accompanied by remittances will receive careful attention. The entertainment lasts three hours.

PLAYS AND PICTURES.

"BIRTH OF A NATION" PROVES EXCEEDINGLY POPULAR.

Those Who Have Witnessed the Big Griffith Spectacle Are Extravagant In Praise of It—At the Vaudeville and Photoplay Houses.

The lavish praise of those who have attended the Lyceum Theater this week is ample evidence of the phenomenal success of "The Birth of a Nation," D. W. Griffith's stupendous spectacle. The engagement is for the entire week, with daily matinees at 2:15 o'clock p. m. No other industry in the same given time ever grew as rapidly in America as the business enterprises that are commonly classified as motion picture industries. In capital invested and financial returns the motion picture is now the fifth greatest combination in America. In ten years' time it has grown from a 5-cent to a $1 proposition. The one man who is given credit for this is David W. Griffith, whose energy and art are responsible for "The Birth of a Nation." This spectacle has already been seen by 5,000,000 people. It is estimated that it will earn $10,000,000, not a bad return from an investment of $500,000. This present attraction, "The Birth of a Nation" is the greatest piece of theatrical property the camera genius has brought forth and one that possibly will be the standard of comparison of all time. The Lyceum management will be glad to have the people in their locality and those who do not wish to be disappointed will do well to buy their seats

A Dreamer of Dreams That Came True

How David Wark Grffith Made a $2 Motion Picture With 18,000 Actors and at a Cost Never Imagined Before —137,000 Feet of the 150,000 Taken for "The Birth of a Nation" Thrown Away

By HOWARD HERRICK

"AND Joseph dreamed a dream, and he told it to his brethren." This dreamer of dreams became the foremost man in all Egypt. Such dreamers have always been the greatest makers of history. Not long ago President Wilson said: "No man that does not see visions will ever realize any high hope or undertake any high enterprise."

David Wark Griffith was also a dreamer of dreams and he made his dream come true. He was the first man to make a motion picture which brings $2.00 for the best seats in the best theaters of New York and other large cities, and which plays at the Lyceum theater, St. Joseph, for one week beginning Sunday, Nov. 28. To most people he is a man of mystery; even to his associates he is an enigma. To see him at work makes one feel that he is a human dynamo.

Started As An Actor

He is still on the far side of forty, of medium height and weight. He is almost as difficult to interview as the Sphinx or Rudyard Kipling. This may be due to diffidence or to the spirit of unrest. Much of the story of what he has done can only be gathered from those who have known him best.

For seven years he was an actor, sometimes in stock, sometimes in road companies. In time he became a leading man. Then he wrote a play and James K. Hackett produced it. The prompt failure of this play was the beginning of his success. Like Jacob his life has been divided into periods of seven years, for it is exactly seven years since he began writing motion picture scenarios at $5.00 each. Then he tried acting before the camera at $15.00 a week. And now let him tell what else he did.

"All that time I watched everything I wanted to master every detail of the technique of the new work. Perhaps owing to my keen interest the director would pass in a while allow me to assist him. I took every opportunity. In those days when a big expenditure for a picture like one of these motion pictures was in contemplation the director was actually afraid. [illegible] was allowed to touch the camera. When it was assembled it was run off in the studio building for inspection. The result was consternation. I had ruined the picture. I had taken a film as unobtrusive as those of the Keystone and Pathegram. I had moved the camera as close to the scene that there was no set show. Then came "Judith of Bethulia" in which he used 3,000 people.

And finally came "The Birth of a Nation," in which he used 18,000 people. It took six months to make this picture and in all that time Mr. Griffith directed the scenes without once referring to even a scrap of paper. When it was finished he had 150,000 feet of film. Out of this he selected and assembled 12,456 feet that are now being shown. There were over 5,000 separate scenes and yet he sat down and dictated the assembling sheet without a slip and without help of reference to notes. He had carried in his mind every scene that had been photographed and from the 137,544 feet of film he selected 12,456 feet that would tell the story in proper continuity. It was a marvelous feat of memory.



Griffith directing before from top of sixty-foot tower.

"After this was done came the difficult task of writing the "leaders" or "titles," the printed lines which convey ideas that cannot clearly be shown in the picture. Naturally enough Mr. Griffith remarked that he would be glad when that onerous task was over.

"It is over," remarked his secretary.

"What do you mean?" asked the master director.

"Here are your titles," responded the secretary, handing him several typed sheets.

"But where did you get them?"

"While you were making the different scenes I just jotted in my notebook what you were saying to yourself."

With few changes these are the leaders now flashed on the screen. They might be called sub-conscious titles.

After that came the selection of the music for the picture. And here the director showed a new face of his many-sided ability. It was found that many of the melodies needed were not available in print. Griffith heard of this difficulty and filled the gap by whistling or singing the old songs he had heard as a lad. His father was a brevet brigadier general in the Confederate army and the boy was born in Kentucky.

Hard to Find Setting

"One of the most difficult tasks in making this picture," continued Mr. Griffith, "was finding the right topography. The hardest of all was to find the proper exterior setting for the great battle scenes. It would be impossible to stage such a picture on the historic ground, so great have been the changes. In selecting my locale I had the assistance of twelve Civil war veterans. At last they found a place to make the battle of Petersburg. In one certain spot there should have been a clump of trees, and so large trees were uprooted and planted in that place. Then two West Point men laid out the grounds. The battle lines were five miles long. A sixty-foot tower was built from which I could megaphone my directions. Telephones were placed at the more distant parts of the line. Twelve cameras were used and every scene was taken six times to make sure that we would get exactly what was needed. The men were divided into sections, each in charge of an assistant. Many were the rehearsals before the battle could be photographed. The uniforms were exact replicas of those actually worn, although made of cheaper materials. The muskets were borrowed from veterans wherever they could be found. Over a hundred cannon were borrowed from public parks.

"To get the scenes in the village of Piedmont it was necessary to actually lay out three long streets with houses built of brick and plaster. The yards were sodded with real grass and the streets were paved with cobble stones. Log cabins were actually built of logs and the jail had to be strong enough to withstand battering rams.

Even a Theater Built

"For the scene of the assassination of President Lincoln a theater was built which was the exact size of Ford's in Washington. In every detail it was an exact replica. In all of the historical scenes old prints and pictures were faithfully copied. The scripts made up from old documents also. For the historical characters it was necessary that the actor absolutely look the part. Over a hundred actors were tried before we found one Lincoln. One of our actors not only looked like Booth, but naturally had many of his mannerisms. It took two days of rehearsal before we could get a good picture of his dangerous twelve-foot leap to the stage.

"While the actual work of taking the picture was done in six months there were eight months consumed in preparation. Three college professors collated the correct historical data. All parts of Louisiana, Mississippi, Alabama, Georgia and the Carolinas which had to do with the picture were visited and veterans and old residents were examined and cross-examined for data. The total cost was stupendous, but it paid."

"The experimental work is what eats up the money. You see we took 137,000 feet of film that was not used. We pay actors for rehearsing, which is not the case on the regular stage. This may all seem extravagant, but the answer is that we have a picture that people pay $2.00 to see whereas heretofore $1.50 was the highest price ever paid to see a picture. And this is but a beginning. It is only a question of time when the public will pay $5.00 a seat to see a motion picture. Why not? They pay 10 cents to see a $5.00 picture. Fifty thousand dollars is high water mark for a theatrical production. Some day a million dollar picture will be made and $5.00 will not be too high a price to pay to see it. The theater will always be a power, but in the future what are known as spectacular productions will not be made for the stage as they can be done so much better in pictures. There are no limits to the artistic possibilities of the motion picture. What has been done so far is only a child's play.

And in the glorious dreams of new achievements. Will these dreams be realized? Time alone will tell, but the next seven years of David Griffith's career are sure to find him in the forefront of what is to be accomplished. To what is his success due? First of all to his artistic gifts; then to his infinite capacity for detail and work. During the six months that he spent with his masterpiece he left his hotel in Los Angeles at 7 o'clock in the morning. He was in the field until 6 and from the dinner hour until 1 in the morning was spent in study.

He knows dramatic values. The simplest things of life are used to bring out the greatest emotions. He must be a lover of domestic animals, for in nearly all of his pictures he introduces scenes of animals. While mother and daughter are weeping over the loss of dear ones on the battlefield, the camera is moved to show two kittens playing at their feet. The dramatic value of the scene is enhanced a hundred fold. It is what has come to be known as the Griffith touch. Just what he is dreaming now no one knows, but it is sure that he is dreaming some wonderful dream which some day will become a reality.





Mr. Griffith consulting with G. A. R. veterans for details of Sherman's march to the sea, amplified interesting historical records with interesting reminisenses.

THE KANSAS CITY JOURNAL.
SUNDAY, NOVEMBER 21, 1915.

Grand—"The Birth of a Nation."

The engagement of D. W. Griffith's massive spectacle, "The Birth of a Nation," at the Grand opera house, will continue this week. This extension has been made because so many were unable to secure seats last week. The unprecedented five weeks' run of the spectacle will positively terminate next Saturday night.

The Griffith spectacle is a bright beacon light which illumines the most important period of American history. It is a brilliant, faithful and vivid historical romance which tells the story of the war between the states and of the reconstruction era of the South. This amazing spectacle shown in 12,000 feet of superb motion pictures was made under the direction of David W. Griffith. Eight months were consumed in the making, 18,000 people and 3,000 horses were used in the 5,000 scenes and $500,000 was expended. Suggested by Thomas Dixon's "The Clansman," the historical episodes are interspersed with a dual love story of absorbing interest.

The two dollar picture has come to stay and "The Birth of a Nation" will always be remembered as the first to merit and win success in the best theaters at a scale of prices the same as had been obtained by the most costly dramatic productions.



THE DAILY DROVERS TELEGRAM.

THE DAILY DROVERS TELEGRAM.

AT THE THEATERS NEXT WEEK

Another Week of War Drama—Grand

The Birth of a Nation," D. W. Griffith's spectacular photoplay, which has been playing to record audiences for the last four weeks, has been extended for another week and will commence the fifth engagement today at the Grand opening afternoon and evening performances. The Birth of a Nation is in the spring and early summer production of its kind at the present time. The same scenic effects, the same realistic battle scenes, the same thrilling climaxes in the production of this drama which has created such a furore in the principal cities of the country, will be given next week. Matinees will be given every day.

GRAND

OWING TO THE ENORMOUS DEMAND FOR TICKETS THIS ENGAGEMENT HAS BEEN EXTENDED ONE WEEK. POSITIVELY LAST PERFORMANCE SATURDAY NIGHT, NOVEMBER 27.

TWICE DAILY. EVES. 8:15 Mats. 2:15.

POSITIVELY LAST WEEK

18,000 PEOPLE

3,000 HORSES

DAVID W. GRIFFITH'S

THE BIRTH OF A NATION

TWICE DAILY. EVES. 8:15 MATS. 2:15

POSITIVELY LAST WEEK

COST $500,000

TOOK 8 MONTHS TO PRODUCE

Taken From Thomas Dixon's "The Clansman"

TO OUT-OF-TOWN PATRONS: The Route Arranged for this season does not include any nearby cities except St. Joseph. SEE IT NOW IN KANSAS CITY BEFORE IT IS TOO LATE.

PRICES: Evenings and Sat. Mat.—Lower Floor $1.00, $1.50; 1st Bal. $1.50, $1.00; 2nd Bal. 50c; Gal. 25c. All Other Matinees—Lower Floor and 1st Bal. 50c; $1.00; 2nd Bal. 50c and 25c; Gal. 25c.

24 Evansville Journal Nov. 28.

SCENE AND PLAYERS IN "THE BIRTH OF A NATION."



"The Birth of a Nation" will be seen at Wells-Bijou for a week beginning Monday, Dec. 6.

Evansville Press Nov. 27,

St. Joseph Gazette.

ST. JOSEPH, MISSOURI,

MONDAY, NOVEMBER 22, 1915.

Birth of A Nation May Go to Court

If Mayor Bosse forbids "The Birth of a Nation," the greatest of moving pictures, to be shown here, he will face injunction proceedings.

This was the announcement of J. T. Herrick, advance agent of the production, Saturday.

"The order of the mayor forbidding the picture to be shown in Atlantic City, Boston and Philadelphia was successfully enjoined in each of those cities," said Herrick. "We will bring similar proceedings here.

"The film is founded on Thomas Dixon's "The Clansman"—This was circulated as a book and presented as a play without interference."

Mayor Bosse has under advisement the request of the Negro Business Men's League that the film be suppressed. The colored men said that the film presents an unfair picture of the part the negroes played in reconstruction days and tends to inflame the whitest hatred of the negro to a dangerous point.

throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of southern lineage. Henry B. Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well known Walthall family of Alabama. Miriam Cooper, who apears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Griffith, the producer, is the son of a brigadier general of the Confederate army.

For every character, however small, Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting, but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theater were swept away, for Nature was Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

"The Birth of a Nation"

"The Birth of a Nation," D. W. Griffith's massive spectacle, which comes to the Lyceum theater next Sunday night for a week's engagement, with daily matinees after Sunday, is the largest and most important production of a decade, yet not one word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of southern lineage. Henry B. Walthall, who plays the heroic role of the little Confederate colonel, is a member of the well known Walthall family of Alabama. Miriam Cooper, who apears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Griffith, the producer, is the son of a brigadier general of the Confederate army.

For every character, however small, Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting, but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theater were swept away, for Nature was Griffith's stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes of splendor.

JAP EMPRESS NOT ILL

Tokio, Nov. 27.—In view of alarmist rumors which have been in circulation concerning the empress, a semi-official statement was issued today asserting she is in perfect health.

St. Joseph Gazette.

ST. JOSEPH, MISSOURI, FRIDAY, NOVEMBER 26, 1915.

"The Birth of a Nation"

St. Joseph Gazette.

"BIRTH OF NATION" A WONDERFUL PLAY

Great Motion Picture at Lyceum an Unexcelled Piece of Stagecraft

TO BE SHOWN ALL WEEK

Large Audience Witnessed Initial Showing Last Night—Music Big Feature

By FLOYD L. BELL

Hailed in many a city in which it has appeared as "the advent of the $2 movies," it is probably true that the first thing which attracted nation-wide attention to "The Birth of a Nation," which opened a week's engagement at the Lyceum last night, was the fact of its being the pioneer of all high priced motion picture reproductions.

But is is not that which makes the wonderful picture the attraction that it is. Witnessing the marvelous reproduction of the scenes which made history in our nation, one forgets the commercial aspect. One neglects to remember that the press agent has told us how many thousand of men and how many dollars were needed for producing this play. One even forgets that there exists any rise in admission prices to be made aware of. Instead, one loses oneself completely in the action of the picture, and lives with the men of that age the stirring, trying times of a nation's travail, the death of one nation and the birth of a greater one. It is the wonderful story of the upbuilding of an empire, our own great south, of which, after all, Missouri itself is almost a part. And in its appeal to the sympathies, the patriotic qualities, and the finer feelings of man, nothing that he ever been produced on screen or stage has equalled this picture.

A Drama of Heroic Proportions

Numberless photoplays have been unrolled, pictures of every sort and condition of interest and value. Elaborate "feature films" occupying much space, and covering many scenes, have been shown. But none of them has ever approached the unbroken fascination of "The Birth of a Nation." From the work of Rev. Thomas Dixon in his novel, "The Clansman," David W. Griffith has built up a drama of national scope and of heroic proportions. Of course, size has little to do with art. A perfect statuet like one of the flawless figurines of Tanagra is as great in a sense as the cathedral of Rheims. A sonnet of Milton's need not yield place to the wonderful "Paradise Lost." And yet one instinctively feels that a higher power has created this larger work, since the larger work includes the problems of the smaller and countless others. The larger work compels and tests the tremendous gifts of organization, co-ordination, selection, discipline, and climax.

"The Birth of a Nation" excites one's admiration for the work of a genius, the tribute which Americans so readily pay to the product of any superior intellect. It likewise excites one's greater respect for the traditions and feelings of the south in the days before and during the war, as well as after that gigantic struggle. It is the picture of a time that has passed. All its phases are over and done, and most of the people of its time have passed from among us. But it is a brilliant, thrilling masterpiece of historical fiction. One can have no sympathy with those communities which have been so narrow minded as to refuse this masterpiece to be shown. Prohibiting the showing of this play is a crime against creative art and a means to its freedom.

[illegible] to showing it

St. Joseph, as a large part of its people saw and witnessed "The Birth of a Nation" in its initial appearance in this city last night, and it is safe to say that no one went away from the theater without having gained something by having attended it. Nothing else was achieved, the stirring of the spirit of patriotism, the awakening of the senses to the fact that our country cannot through the terrible trials of patriotism depicted in this play, would alone have been sufficient to have repaid anyone for having attended.

The story of this play is an intensely human one and the detail in a more attempt at picture of the [illegible] position it holds contrasts with the [illegible] scenes and touching scenes that [illegible] prejudice, hatred, and [illegible] nothing the war [illegible] The [illegible] the [illegible] of the [illegible] [illegible] [illegible]

Evansville Journal News
Nov. 26

A REAL WORK OF ART

GREAT HISTORIC DRAMA, "THE BIRTH OF A NATION," SHOULD NOT BE PREVENTED FROM PRODUCTION.

THE mayor will make a mistake if he prohibits the production of the moving picture, "The Birth of a Nation," in Evansville.

"The Birth of a Nation" is without doubt the grandest and the noblest dramatic work of the present century. It is a wonderful tribute to Abraham Lincoln. It is a piece of historic art dealing with the Civil War and the reconstruction of the South. It has a high and masterful moral.

In the larger cities of the country 'The Birth of a Nation" has been the sensation of the hour. It has been shown to crowded houses in the leading playhouses. Prices of $2 per seat have been charged for admission and the theaters have been packed at every performance. People have traveled miles paying railroad fare just to see "The Birth of a Nation."

The truth about the matter is that every American citizen should see this moving picture. Every school child should witness it for its historic significance alone. This film is an education in itself. It is a story on the screen of a part of the history of the American republic—the most important part—when the country was threatened with destruction by a civil war and when the greatest man in the world's record—Abraham Lincoln—appeared upon the scene to save it. The horrors of the battles between the soldiers of the North and the South are portrayed with startling reality. The crimes of the period of reconstruction in the South are pictured with living vividness. The whole picture is an amazing and astounding inspiration that quickens the heart-beat and stirs the imagination.

For Mayor Bosse to throw one obstacle in the way of permitting the citizens of Evansville to see this work of art would be a deplorable blunder and an unquestioned injustice. As we understand it a crowd of colored people of this city have gone to the city executive with some sort of fanciful complaint—none of them, of course, have ever seen "The Birth of a Nation" actually shown on the screen—against the picture and they want its appearance prohibited. They want the mayor to stop it. There has been too much of this business in Evansville of late. If these colored people will only spend their time in educating the members of their race instead of constantly mixing into outside things which are none of their concern they will do some real good.

For instance, who ever heard of the late Booker T. Washington, the genius of the negro race of this century and every other century, running about demanding the censoring of shows and moving picture plays? Nobody did. Booker T. Washington spent his time trying to EDUCATE his people. This was his great purpose in life because he knew that it is the only salvation of his race. The quicker the other colored brethren of the country—including those of Evansville who have organized themselves into societies, which is a good thing—find out this truth the better it will be for them. This is the situation. The mayor should see it as such.

And that sublime and elevating and exalting drama, "The Birth of a Nation," should be shown here as it has been shown in other cities that have been so fortunate as to get it produced. Evansville is lucky to get an opportunity to see it. No one should be deprived of learning the lesson it teaches, of receiving the inspiration that it brings, of feeling the thrill of patriotism and uplift that it causes, and of watching American history depicted by characters almost as they appeared in life. Whatever you do, Mister Mayor, don't make the error of presuming to censor a play like "The Birth of a Nation."

ST. JOSEPH NEWS-PRESS.
NOVEMBER 29, 1915.

"BIRTH OF A NATION" A GREAT PRODUCTION

MOST STUPENDOUS MOVING PICTURE CREATION EVER PRODUCED IN ST. JOSEPH.

MUSIC IS A NOTABLE FEATURE

Large Orchestra Accompanies the Scenes and Plays Ballads and Ditties of a Generation Ago —Here All This Week.

"The Birth of a Nation" unquestionably is the most ambitious and remarkable production yet offered St. Joseph theater patrons in the form of moving pictures. The audience at the Lyceum last night was prepared for something unusual, but scarcely for the stupendous scenes based on the parlous days of the reconstruction in the stricken South. The deep feeling of those times was reflected in the audience, which expressed itself in applause, hisses and cheers.

Some idea as to the magnitude of the production may be had from the fact that in one of the scenes—Sherman's march to the sea—not less than 3,000 persons were in view at one time. Long columns of soldiers were seen marching over hills and through valleys, with artillery, cavalry, supply trains, scouts, outriders—all the elaborate detail of an army on the march faithfully and painstakingly worked out. The battle scenes were realistic in the extreme, with horses as well as men falling under the musket fire of a charging brigade.

The climax was reached, however, in the reconstruction period that followed the Civil War—a period in which, according to some historians, more blood was shed than in the war itself, but of which comparatively little is generally known. The terrible Ku Klux Klans figured prominently in these scenes.

Probably a play of this kind could have been impossible at an earlier date, as it deals with a class of events about which the people felt and still feel deeply, but time has in a large measure softened the old animosities.

Concessions to the Negroes.

The "freedmen" of the South, incited by unscrupulous carpetbaggers from the North, and having a conception of their new obligations of citizenship, started what had the appearance of an organized movement to obtain their rights, and their dream was "Equal Rights, Equal Privileges, Equal Marriage." As a climax of this situation, a negro is shown paying his addresses to a daughter of the South, a white child, who repels his advances. She runs away from him, and finally to escape him, leaps from a precipice and is killed. It is to this end that the passion of several cities have been incited, and have asked to have it eliminated. Interesting from its effect is the scene where the Ku Klux Klan, in full regalia, rides to the rescue of the white girl having been killed, but without fear in their midst.

A [illegible] of negroes is [illegible] the Lyceum Theater last night, and a [illegible] clashes took place with the crowds in front. Only three or four persons attended the show, however, and they [illegible] in the gallery. The [illegible] a [illegible]

The play is one of the rarest features of the production. In general the [illegible] and antics of a generation ago are shown, and they [illegible] with the [illegible] and pathos of the scenes [illegible].

The production will continue at the Lyceum this week, with daily matinees at 2:15 and evening performances at 8:15.

St. Joseph Gazette.
ST. JOSEPH, MISSOURI,
FRIDAY, DECEMBER 3, 1915.

25

Lyceum

Only two days remain in which St. Joseph people will have an opportunity to witness "The Birth of a Nation," which is now showing at the Lyceum theater, and surely no one will care to miss seeing it. Nothing that can be said of this picture is quite adequate. It is the last word in motion picture art. Until one has seen it, one can never know to what heights creative art can reach.

The scene which depicts the surrender of Robert E. Lee to Ulysses S. Grant is one of the most wonderful ever shown. The bowed head of the great Southerner and the charitable impulse of the no less great Northerner is shown to the best possible advantage, and even the expressions of the men are so clearly registered that one feels he has been an eye witnesse of the whole affair. Sentiment has changed within the last few years, and today Lee occupies a high place in the affections of all Americans. Because of that, no less than because of the intensity of the dramatic scene, the bit taken from history and so faithfully reproduced even to the smallest detail, is one of the most interesting things ever shown on a screen.

"The Birth of a Nation" teaches all a wonderful lesson of patriotism. It is a picture which every one should see. History itself becomes more interesting, more vivid after one has witnessed this film and its realistic scenes, all of which are taken from real life. David Griffith has made himself one of the Immortals with this sensational production.

LYCEUM

All this week, twice daily
Matinee, 2:15 Sharp
Night, 8:15 Sharp
D. W. Griffith's
THE BIRTH OF A NATION
Taken from Thomas Dixon's
"THE CLANSMAN"
18,000 People
3,000 Horses
Cost $500,000
Took 8 Months to Produce
Prices: Night 25c, 50c, $1.00, $1.50 and $2.00. Matinee 25c, 50c and $1.00.
Seats Now Selling for All Performances

THE MORNING TELEGRAPH, SUNDAY, DECEMBER 12, 1915.

St. Joseph Gazette.
ST. JOSEPH, MISSOURI, WEDNESDAY, DECEMBER 1, 1915.

Lyceum

[illegible]

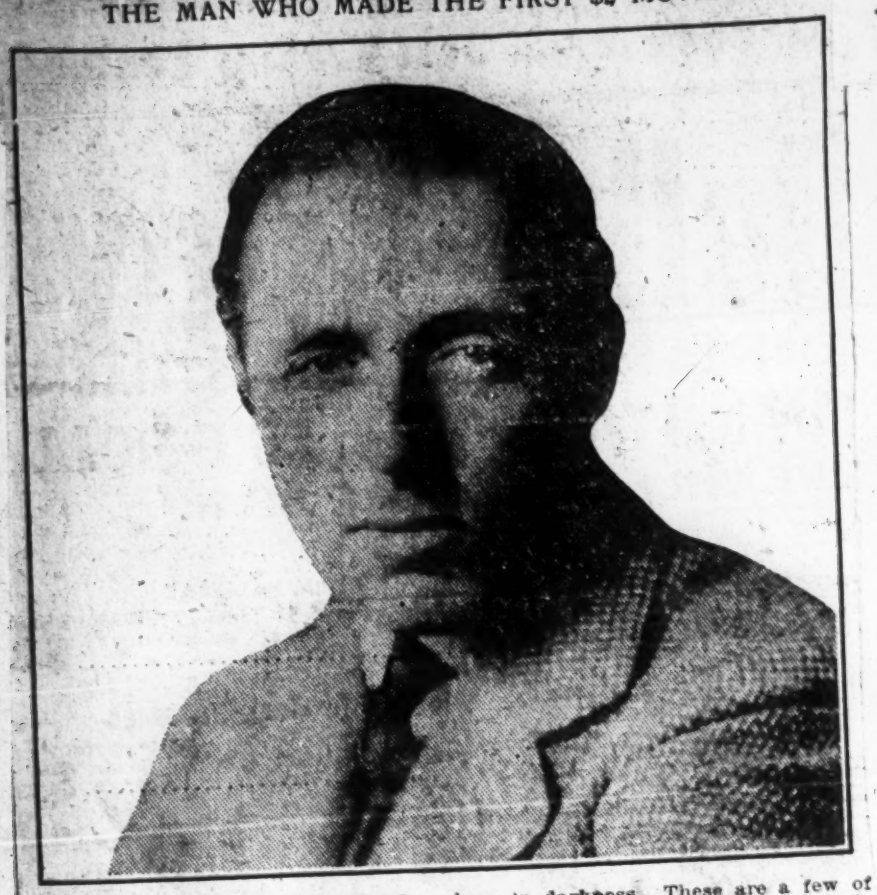
LYCEUM

All this week, twice daily
Matinee, 2:15 Sharp
Night, 8:15 Sharp
D. W. Griffith's
THE BIRTH OF A NATION
Taken from Thomas Dixon's
"THE CLANSMAN"
18,000 People
3,000 Horses
Cost $500,000
Took 8 Months to Produce
Prices: Night 25c, 50c, $1.00, $1.50 and $2.00. Matinee 25c, 50c and $1.00.
Seats Now Selling for All Performances

26

THE EVANSVILLE COURIER Nov 25

THE MAN WHO MADE THE FIRST $2 MOVIE



A DREAMER OF DREAMS

Story of How Griffith Made a $2 Moving Picture

By HOWARD HERRICK

"And Joseph dreamed a dream and he told it to his brethren." This dreamer of dreams became the foremost man in all Egypt. Such dreamers have always been the greatest makers of history. Not long ago President Wilson said: "No man that does not see visions will ever realize any high hope or undertake any high enterprise."

David Wark Griffith was also a dreamer of dreams, and he made his dream come true. He was the first man to make a motion picture which brings $2.00 for the best seats in the best theaters in New York and other large cities, and which plays at the Wells Bijou theater Monday, Dec. 6.

He is still on the fair side of forty, of medium height and weight.

For seven years he was an actor, sometimes in stock, sometimes in road companies. In time he became a leading man. Then he wrote a play and James K. Hackett produced it. The prompt failure of this play was the beginning of his success. Like Jacob, his life has been divided into periods of seven years, for it is exactly seven years since he began writing motion picture scenarios at $5 each. Then he tried acting before the camera at $15 per week. And now let him tell what else he did.

"All the time I watched everything. I wanted to master every detail of the technique of my new work. Perhaps owing to my keen interest the director would once in a while allow me to assist him. Then came my opportunity. In those days $500 was a big expenditure for a picture. One of those costly pictures was in rehearsal. The director was suddenly called away. Delay meant loss. I was allowed to finish the picture. When it was assembled it was run off in the studio building for inspection. The result was consternation. I had ruined the picture. I had broken a law as unalterable as those of the Medes and Persians. I had moved the camera so close to the actors that their feet did not show.

"You can't let actors float in and out of a picture. They must walk in and out," was the cry of the studio critics.

"That was the beginning of the 'close-up' which is now used in all pictures. For the first time the story was being told by facial expression. It meant much to the development of the pantomimic art on the screen. After that they let me experiment as I pleased. Then came the switch-back, which showed simultaneous scenes by the simple device of showing one scene and then changing to another which was supposed to be taking place at the same time. By alternating the scenes the action that is going on in opposing battle lines, for instance, is shown at practically the same time. This materially enlarges the scope of vision of the camera.

"It is by such simple methods that motion pictures can do what it is impossible to do on the stage. By expanding the picture of the battle two lines of infantry in opposition are forced to appear to be many times their actual number. Instead of transporting actors to another country for a scene which they use in memory again by moving the camera slightly, it seems as though a photograph of the hills of the Rhine covered with the ruins of the castles is projected on the screen, and the process is repeated.

"To indicate a lapse of time, use the dissolve. Suppose a scene is closed in this manner: the camera is focused on a clock, and the hands are seen to move around the face. Then the picture fades out and another clock appears, with the hands in a different position. The audience understands that a certain time has elapsed between the two scenes.

"Another method is to show the hands of the clock moving around the face, and then to show the face of the clock alone, while the hands continue to move around

BIJOU

ONE WEEK

OPENING MONDAY NIGHT

DEC. 6

1st. MAT. TUESDAY DEC. 7th

TWICE DAILY THEREAFTER

Evenings - - 8:15

Matinees - - 2:15

DAVID W. GRIFFITH'S

8th Wonder of the World

18,000 PEOPLE

3,000 HORSES

700 Performances in New York

600 Performances in Boston

600 Performances in Chicago

THE BIRTH OF A NATION

200 Performances Each in Philadelphia, Pittsburg and St. Louis

COST $500,000

Taken From Thomas Dixon's "The Clansman"

TOOK 8 MONTHS TO PRODUCE

The Most Stupendous Dramatic Spectacle in the World

HIGHLY IMPORTANT: "THE BIRTH OF A NATION" will never be presented in any but the Highest Class Theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH

Seat Sale Thursday

Prices: EVENINGS, Lower Floor $1, $2 Bal. $1.50, $1, 50c; Gal. 25c. All Matinees, Lower Floor and Bal. 50c, $1; Gal. 25c.

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities Built Up Only to Be Destroyed Before Your Eyes, Grant and Lee at Appomattox, The Tragedy of the Death of Abraham Lincoln, Petersburg at the Crest of the Mighty Invasion, How Bravely the Mothers and Sisters Did Their Part, History in the Making.

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention

ST. JOSEPH NEWS-PRE.

NOVEMBER 27, 1915.

"THE BIRTH OF A NATION."

The most stupendous production of moving pictures ever presented in this country, it is conceded, is that of "The Birth of a Nation," which will come to the Lyceum Theater for a solid week, starting tomorrow night. There will be daily matinees at 2:15 o'clock and the evening exhibitions will begin at 8:15 o'clock. This mighty spectacle of history is advertised as the "eighth wonder of the world." It is taken from Thomas Dixon's "The Clansman," and it has the indorsement of long and successful runs in all the larger cities of the East. It is just closing an engagement of two weeks at the Shubert Theater in Kansas City.

"The Birth of a Nation" should not be confounded with the ordinary photo production, for it is vastly different from the popular screen productions. If good music is the spirit of the ordinary theatrical production, it is even more so in the picture production. The music in this historical picture drama makes the production complete. Nothing so aids this wonderful picture play as orchestral accompaniment that gives the ear the same history which the eye is constantly taking from the picture screen. Without the playing of the old reconstruction song, "The Year of Jubilee," and the strains of "Dixie," the war time and plantation pictures would not constitute a finished production, no matter how faithfully they might be produced on the screen. The middle aged man would lose a part of his interest in the pictures if he could not have recalled to him the words that appealed to him as a youth.

They're gwine to run all night,
They're gwine to run all day.
I'll bet my money on the bob-tailed hoss,
Somebody bet on the gray.

Produced during the fiftieth anniversary of the closing events of the Civil War, the play offers an unusually vivid portrayal of those epoch making scenes. It is just half a century since Lee's surrender to Grant, and the assassination of President Lincoln in Ford's Theater, Washington. Both of those events that stirred the nation to its depths are depicted in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days. The first half of the picture covers the period from 1860 to [illegible] with massive battle scenes which by their horror accentuate the blessings of peace. The second half is devoted to the soul-stirring drama of reconstruction. The producer shows the South in the clutch of the carpetbagger and scalawag. The eyes of the spectators look backwards for fifty years and see history in its making. This wonderful spectacle is made still more impressive by the art of music, interpreted by thirty picked musicians. Extensive mechanical effects increase the illusion of reality. "The Birth of a Nation" is the first film spectacle to play the first-class theaters at the same prices that are obtained for the most elaborate dramatic productions. First of all, "The Birth of a Nation" is good entertainment; it also is like reading history by flashes of lightning.

THE MORNING TELEGRAPH, SUNDAY, DECEMBER 12, 1915.

St. Joseph Gazette.

NOVEMBER 27, 1915.

"Birth of a Nation" Seat Sale

[illegible]

St. Joseph Gazette.

DECEMBER 3, 1915.

Lyceum

[illegible]

ST. JOSEPH NEWS-PRESS.

NOVEMBER 26, 1915

"THE BIRTH OF A NATION."

[illegible]

Rosendale Signal.

"The Birth of a Nation" at Lyceum, St. Joseph.

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, November 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same produdtion that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonderful production.

Mr. Griffith consumed eight months in making this picture He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romonce and adventure linked to one of the most vital periods of American history. It records its facts with the rapidity of lightning Love and conflict are its basic themes and in details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries re-

The Highland Widette

HIGHLAND, DONIPHAN COUNTY, KANSAS, THURSDAY, NOVEMBER 25, 1915

"The Birth of a Nation" at Lyceum, St. Joseph

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, Nov. 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond relief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travals with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of Presidents Lincoln in Ford's threatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2 and the best seats at the daily matinees are 75 cents and $1.

The Northwest Missourian

WHITESVILLE MISSOURI NOVE 25, 1915

The Birth Of A Nation At Lyceum St. Joseph

The attraction at the Lyceum Theatre, St. Joseph, Mo. for the week beginning Sunday night, November 28 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performance daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the thrilling story of how the Klux Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cent to $2.00 and the the best seats at the daily matinees are 50 cents and $1.00.

The Parnell Sentinel

NOVE 25, 1915. PARNELL, MISSOURI,

"The Birth of a Nation."

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, November 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender of Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 75 cents and $1.00.

ST. JOSEPH NEWS-PRESS. SAVANNAH REPORTER

SATURDAY, DECEMBER 4, 1915. NOVE 26, 1915.

ENGAGEMENT CLOSES TONIGHT.

"The Birth of a Nation" at Lyceum, St. Joseph.

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, November 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cent to $2.00 and the the best seats at the daily matinees are 50 cents and $1.00.

THE BOLCKOW HERALD

BOLCKOW, ANDREW COUNTY, MISSOURI,

FRIDAY, DECEMBER 3 1915

"The Birth of a Nation"

At Lyceum, St. Joseph

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, November 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis, and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The the story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompained by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 50 cents and $1.00.

SAVANNAH REPORTER

SAVANNAH, MISSOURI

FRIDAY, NOVEMBER 26, 1915.

"The Birth of a Nation" at Lyceum, St. Joseph.

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, November 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 19,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is supendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln at Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 50 cents and $1.00.

St. Joseph Gazette.

DECEMBER 2, 1915.

Lyceum

The modern master of the film, like David Griffith, producer of "The Birth of a Nation," now playing at the Lyceum theater, must be a walking encyclopedia of arts and sciences. And even then he must hire more brains. When "Judith of Bethulia" was produced, Griffith put a professor of archaeology at work drawing all of the dance positions of the figures in the fish dance of the Syrian tablets.

Next to the massive battle scenes and the reproduction of Ford's theater, Griffith took the keenest interest in the pictures of southern life. The wizard of the films, who is himself an expert dancer, can stage and costume any kind of dance recorded in the history of that art.

"The Birth of a Nation" makes it appeal to no one class of section. It is a picture which will live for years. It instills patriotism in the breasts of young and old alike. No one can witness the thrilling scenes of this picture and not be the better for having done so. The wonderful music with the picture is the most thrilling ever heard in a St. Joseph theater, in fact, aside from the picture itself, the music played is well worth the price of admission.

St. Joseph people have shown their appreciation of this masterpiece of the motion picture world and the rest sale for the remaining performances indicates that even larger houses will greet the production the remainder of the week.

The Landmark.

PLATTE CITY, PLATTE COUNTY, MISSOURI,

FRIDAY, NOVEMBER 26, 1915

"The Birth of a Nation" at Liceum, St. Joseph.

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, Nov. 28, will D. W. Griffith mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonderful production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized of the drama is in itself an incomparable work of art. A symphony orchestra of 30 people travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle is shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln at Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances, will receive careful attention. The night prices range from 25 cents to $2 00 and the best seats at the daily matinees are 50 cents and $1 00

ST. JOSEPH NEWS-PRESS

NOVEMBER 30, 1915.

"THE BIRTH OF A NATION."

The story of "The Birth of a Nation," the massive D. W. Griffith spectacle at the Lyceum this week, is based on Thomas Dixon's "The Clansman," but it has been much amplified. The Stoneman boys of Pennsylvania had been guests at Piedmont, S. C., of their boarding school chums, the Cameron boys. Phil Stoneman had fallen in love with Margaret Cameron. Ben Cameron had never seen Elsie Stoneman, yet the daguerreotype of her that he had pilfered from Phil seemed to him the sweetest thing in the world. When war cast its shadow over the land Phil and Tod Stoneman went to fight for the stars and stripes; Ben Cameron and his younger brothers for the stars and bars. Piedmont soon was raided by a body of guerrillas. Sherman marched to the sea and two of the Cameron boys were killed in battle. Ben Cameron was in the thick of the fighting about Petersburg. As he fell wounded he was rescued by his old friend, Phil, who was then a captain in the Union army. In a Washington hospital he was nursed back to life by Elsie Stoneman. She and Ben's mother went to President Lincoln and obtained a pardon when he was condemned.

Austin Stoneman, leader in congress and father of Elsie, thought that Lincoln's policy was too pacific towards the South, but Lincoln was firm. The war was over and then followed a terrible tragedy, the assassination of the president. Austin Stoneman, who was supreme in congressional councils, went South to carry out his plans to establish the complete political and social equality of the negroes with the whites. His chief aid was Silas Lynch, a mulatto. Elsie and Phil accompanied their father to Piedmont. Elsie accepted the gallant little Confederate, but Margaret would not yet look kindly at Phil. The reign of the carpetbaggers and scalawags began. The Union League won the state election and Silas Lynch became lieutenant-governor. The legislature, controlled by negroes, looted the state. Ben Cameron then organized the "invisible empire" of the Ku Klux Klan. Stoneman was mad with rage. Lynch's spies found that Cameron was a Ku Klux and Stoneman made Elsie disavow her lover. Elsie Stoneman went to Lynch's house to appeal to him to save the Camerons. Lynch seized the opportunity to declare love for his patron's beautiful daughter. Her father arrived at this crisis but was helpless. Word had reached Ben Cameron and he rushed to her rescue with the Ku Klux Klan. There is little left to tell. Ta Ben and Elsie, to Phil and Margaret, the sequel was a beautiful double honeymoon by the sea. The production is presented at 2:15 and 8:15 p. m. daily. The musical accompaniment to the picture production is an extremely enjoyable feature. A large orchestra plays almost continually during the exhibition and adds greatly to the effect. The music includes many of the old favorites and eventually played

---

ST. JOSEPH NEWS-PRESS.

FRIDAY, DECEMBER 3, 1915.

"THE BIRTH OF A NATION."

When Gen. Robert E. Lee at Appomattox, had stated in many some marginal notes on the papers of the final surrender he asked the spectators for a small change to do, not one of the numerous officers of Lee's staff was able to offer him one. At that an alfa-dozen or more a pocket knives and flashes quit from his pit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom. The knife of Gen. Grant was the one to figure in history as the knife of Gen. Lee surrender to Grant, one of the most striking historical features in "The Birth of a Nation," now in the performance at the Lyceum theater. General Grant is correctly represented in his fatigue uniform, dusty and travel stained, while General Lee is shown in the complete regalia of confederate rank. "So also," said Mr. Griffith in speaking regarding of such things, "has care in the choice of this scene as in all parts, I have tried to be correct in every detail and keep away from exaggeration. "The Birth of a Nation" will have its first presentation at the Lyceum tonight and theatre attaches are busy

---

St. Joseph Gazette.

SATURDAY, DECEMBER 4, 1915.

"Birth of Nation" Closes Today

Today will be the last two performances at the Lyceum of "The Birth of a Nation."

All who have entered the portal of the Lyceum theatre have acted how often to take someone to witness the picture. No one but a lover of art, and there would think of doing them in such a thoughtful way.

"The Birth of a Nation" is first seen at the Lyceum theatre and is playing with the full strength of the theatre orchestra. The parts, while [illegible]

St. Joseph Gazette.

NOVEMBER 29, 1915.

"BIRTH OF NATION" A WONDERFUL PLAY

Great Motion Picture at Lyceum an Unexcelled Piece of Stagecraft

TO BE SHOWN ALL WEEK

Large Audience Witnessed Initial Showing Last Night—Music Big Feature

By FLOYD L. BELL

Hailed in many a city in which it has appeared as "the advent of the $2 movies," it is probably true that the first thing which attracted nation-wide attention to "The Birth of a Nation," which opened a week's engagement at the Lyceum last night, was the fact of its being the pioneer of all high priced motion picture reproductions.

But is is not that which makes the wonderful picture the attraction that it is. Witnessing the marvelous reproduction of the scenes which made history in our nation, one forgets the commercial aspect. One neglects to remember that the press agent has told us how many thousand of men and how many dollars were needed for producing this play. One even forgets that there exists any rise in admission prices to be made aware of. Instead, one loses oneself completely in the action of the picture, and lives with the men of that age the stirring, trying times of a nation's travail, the death of one nation and the birth of a greater one. It is the wonderful story of the upbuilding of an empire, our own great south, of which, after all, Missouri itself is almost a part. And in its appeal to the sympathies, the patriotic qualities, and the finer feelings of man, nothing that he ever been produced on screen or stage has equalled this picture.

A Drama of Heroic Proportions

Numberless photoplays have been unrolled, pictures of every sort and condition of interest and value. Elaborate "feature films" occupying much space, and covering many scenes, have been shown. But none of them has ever approached the unbroken fascination of "The Birth of a Nation." From the work of Rev. Thomas Dixon in his novel, "The Clansman," David W. Griffith has built up a drama of national scope and of heroic proportions. Of course, size has little to do with art. A perfect statuet like one of the flawless figurines of Tanagra is as great in a sense as the cathedral of Rheims. A sonnet of Milton's need not yield place to the wonderful "Paradise Lost." And yet one instinctively feels that a higher power has created this larger work, since the larger work includes the problems of the smaller and countless others. The larger work compels and tests the tremendous gifts of organization, co-ordination, selection, discipline, and climax.

"The Birth of a Nation" excites one's admiration for the work of a genius, the tribute which Americans so readily pay to the product of any superior intellect. It likewise excites one's greater respect for the traditions and feelings of the south in the days before and during the war, as well as after that gigantic struggle. It is the picture of a time that has passed. All its phases are over and done, and most of the people of its time have passed from among us. But it is a brilliant, thrilling masterpiece of historical fiction. One can have no sympathy with those communities which have been so narrow minded as to refuse this masterpiece to be shown. Prohibiting the showing of this play is a crime against creative art and a means to its freedom.

The claims to fame of it

St. Joseph, or a large part of its people saw and welcomed "The Birth of a Nation" in its initial appearance in this city last night, and it is safe to say that no one came away from the theater without having gained something by having attended. If nothing else was achieved, the kindling of the spirit of patriotism, the awakening of the senses to the fact that our country passed through the terrible trials so faithfully depicted in this film, would alone have been sufficient to have repaid anyone for having attended.

The story of the play is an interesting one, too long for recital in a mere attempt at review of the production. It deals entirely with the stormy scenes and tumultuous doings immediately preceding, during, and immediately following the War of the States. The last episode of the picture shows us the lost in the second act in the historical reproduction of the Lincoln assassination. Between these two epochs lies a period of [illegible] a race which for years has been working under the [illegible] days, Laura Keene, in the midst of her dramatic work. The entrance of the president and his party is shown and the stealthy advance into the box of the assassin, John Wilkes Booth, the struggle which he undergoes with his own mind and heart before he finally nerves himself to the culmination of his dastardly plans. All these and the subsequent events are so faithfully shown that one almost believes he has himself been a witness to the crime.

The historical characters, among these Abraham Lincoln, Gen. U. S. Grant, Gen. Robert E. Lee, and Charles Sumner, are faithfully reproduced.

The battle scenes are so realistic that one actually sniffs the air for the smell of gunpowder, and hears the rattle of the musketry. When the last of these scenes is shown one is constrained to agree with Sherman in his famed definition of war.

The Reconstruction Depicted

As the scenes showing the ravages committed in the south after the war are shown, the wonder grows that that section of the country has been able to so successfully stamp out these evils, and to rebuild into a greater, better south. And incidentally one's respect for the great southland grows immeasurably.

"The Birth of a Nation" is not only the greatest picture ever produced. It is absolutely the greatest play ever staged. Nothing like it has ever been attempted before, and until one has been produced as great one must be skeptical that its peer can soon be found. It is the most stupendous thing ever attempted in the way of living, creative art, and in building its structure, David Griffith has won for himself a permanent place in the Hall of Fame.

No review of "The Birth of a Nation" would be complete without mention of the splendid music which accompanies every scene. There is no stop. The orchestra's work continues during the entire picture, and it is probably true that 50 per cent of the wonderful success achieved by this film is due to the heart-stirring, soul-thrilling music which goes with its production.

Twelve more performances are to be given in this city, and no one who appreciates the beautiful, the wonderful, and the realistic in motion pictures or stagecraft should miss the opportunity of witnessing this truly sensational play.

Evansville Journal News Sun

EVANSVILLE MUST BE PROTECTED ALWAYS

Bosse Saves City by Establishing Censorship Board for Movies.

Journal News

PASS "BIRTH OF A NATION."

Ah-a! Ah-a! Evansville has been saved! The public will be protected at all hazards! Mayor Bosse has arranged it. [illegible] how? Why, by the establishment of a board of censorship for all the movies and theatrical productions that appear in this city. Ain't it simply grand? Of course, Evansville has managed to worry along now for the last thirty years without having every play presented at its playhouses censored, but this cuts no figure in the matter.

The mayor has just discovered that the people of Evansville really haven't the sense to know what shows they should go to and what not, so he is going to tell them. How? Why, by establishing one of the most little bands of censorship that ever existed. Needless to say, this board will see all moving picture and theatrical productions that come to the city and decide whether they are proper for the public to witness. If they're not, they won't be allowed to appear. If they are, then they can go ahead and be presented.

Plenty of Publicity.

Wonderful, isn't it? And that isn't all there will be plenty of publicity for everybody concerned. Reading Mayor Bosse and the members of the board of censorship in the arrangement of an [illegible] ground anybody knows. The new board has completed itself by having the production of "The Birth of a Nation," at the Grand theater last night. The board [illegible] and the film was all right. So the board of censorship has become immediately [illegible] that they do not see fit to [illegible] from showing without being [illegible] [illegible] Board of Censorship [illegible] [illegible] [illegible]

NEGROES OBJECT TO "BIRTH OF A NATION"

MAYOR MARSHALL IS URGED TO PROHIBIT EXHIBITION OF THE FAMOUS PHOTOPLAY.

MAYOR PLEDGES ASSISTANCE

Delegation Asks That if the Film Is Allowed to Be Shown Sensational Scenes Be Eliminated—Fear Racial Trouble.

A delegation of negro professional and business men waited on Mayor Marshall in his office at the city hall this forenoon and asked him either to prohibit the exhibition in St. Joseph of "The Birth of a Nation," billed for the Lyceum Theater for the week beginning Nov. 28, or to order the elimination of sensational scenes which, they asserted, were inclined to cause racial disturbances.

Charles L. Faust, city counselor, was called into the conference and he said there is no city ordinance definitely empowering the mayor to censor moving pictures. The delegation was advised to take the matter up with C. U. Philley, manager of the Lyceum, with a view to having a committee witness and criticize the photoplay before it is shown to the public.

The negroes did not specify any particular part of the film to which they objected, but said that racial troubles had occurred in other cities where the picture was permitted to be shown in its original form.

Feared Racial Troubles.

"The Birth of a Nation' is advertised to be shown in St. Joseph soon, and we have come to enter a protest," said Dr. W. S. Carrion, who was spokesman for the delegation. "Between 5,000 and 6,000 negroes are living in St. Joseph, peacefully and happily. The negro situation in St. Joseph is better than it is in any other city in the United States. In no other city does the generally good feeling exist between the white man and the negro that exists here."

"That's very true," observed the mayor.

"Every negro citizen," continued Doctor Carrion, "has the welfare of both his race and his city at heart, we are doing everything we can for the betterment of the town by endeavoring to better our race. Now, in order to continue this good feeling we want you to lend us your influence. We want 'The Birth of a Nation' either prohibited or rightly censored. We want everything eliminated that would tend to cause racial troubles.

We wish to learn whether there exists any city ordinance under which you could prohibit the showing of this film. Some cities have succeeded in stopping the photoplay entirely, while others have had the offensive parts eliminated. Kansas City cut out sixteen scenes before it would allow the picture to be exhibited, while Indianapolis prohibited the picture entirely.

It is probable that the picture does not contain anything that would harm or incite an intelligent thinking person, but it does excite the people who do not think clearly or who are moved by their emotions.

"The ordinances are not very drastic as to the censorship of moving pictures," said Counselor Faust. "There is an ordinance authorizing the chief of police to revoke the picture, and in the event of his failure to exercise the authority the mayor may do so, but the ordinance is not specific. A new ordinance that I think will better meet the situation now is in course of preparation."

The committee will call upon Mr. Philley tomorrow.

In the party that made the protest were Doctor Carrion, Dr. J. R. A. Crossland, I. F. Ramsey, F. U. Goodson, H. J. Herring and A. Motron.

St. Joseph Gazette.
November 21, 1915

"Birth of a Nation" Coming

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will begin an engagement of one week at the Lyceum theater a week from today and continue twice daily thereafter. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphony orchestra of thirty pieces, and a large force of carpenters.

ST. JOSEPH NEWS-PRESS,
NOVEMBER 20, 1915.

"BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's new art of pictorialized musical spectacle, will be the attraction at the Lyceum Theater for one week, beginning Sunday night, Nov. 28, with daily matinees thereafter.

The first half of this great picture exhibits the salient events of the Civil War, which came to a close at Appomattox fifty years ago; Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant, and the awful tragedy at Ford's Theater.

In the second half, the South's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist Capt. Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love interest throughout the story.

The fun and frolic of plantation days, as well as the heartache and pathos of the stricken South, are shown. The great out-of-doors is Mr. Griffith's special field. Battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18,000 people and 3,000 horses. There are 5,000 scenes in this great spectacle, and it cost $500,000 to produce. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty.

Somehow the old war time tunes, thus treated, make the "counterfeit presentment" of long ago seem most realistic. Among the popular favorite in the large cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis and Mary Alden.

The sale of seats will open Friday morning, but mail orders containing remittances will receive careful attention. There are two performances daily at 2:15 and 8:15, and the entertainment runs three hours.

THE EVANSVILLE PRESS
NOVEMBER 29, 1915.— PAGE 2.

MAE MARSH HAS HER BIGGEST PART IN BIRTH OF NATION



Miss Marsh is

Mae Marsh, who will play Flora Cameron, the fondest daughter in the southern home, cast in "The Birth of a Nation," at the Bijou theater next week, has attracted many admirers who greet her pleasure her appearance on the screen.

Miss Marsh has many bits of fine acting in the picture. Among the most delightful are the welcoming of the brother back from the civil war; the making of "southern ermine" with raw cotton and chimney black; the scene in the cellar with Miriam Cooper; the garden making that follows the return from the war; the southern banquet; and the pretty scene where she rains kisses on her brother Ben's mouth to console him for temporary loss of his sweetheart, Elsie. There is always a touch of comedy or of pathos where Miss Marsh appears. She was discovered by David W. Griffith, the producer of many film successes, long before he made "The Birth of a Nation."

EVANSVILLE COURIER
DECEMBER 8, 1915.

"Birth of a Nation"

The large lines of buyers at the Bijou are the best evidence of the phenomenal success of "The Birth of a Nation," D. W. Griffith's stupendous spectacle. The engagement, this week which ends Monday night will break all records for attendance in this city. No other picture in the same attraction has ever drawn as capacity as the four days engagement just now coming to a close. Indications are that the Bijou management will be compelled to secure a longer engagement for the picture if it is to meet the public demand. Many people have been turned away from the doors for the past two days, unable to get seats. Those who have seen the picture declare it to be the most wonderful production ever shown in this city. The scenes are realistic and the acting of the characters is perfect. The Birth of a Nation will be shown for the last time in this section of the country on account of the long lines of ticket buyers before each performance it is advisable to purchase seats in advance, thereby obviating the necessity of standing in line so long and perhaps missing the opening scenes of the great spectacle. There are two performances every day at 2:15 and 8:15 and the entertainment runs nearly three hours.

St. Joseph Gazette.
NOVEMBER 21, 1915.
EVANSVILLE JOURNAL-NEWS.

NEGROES PROTEST SOME 'BIRTH OF NATION' SCENES

Assert They Tend to Race Trouble—Philley Says It Will Run Same as in K. C.

A committee representative of the negroes of the city called upon Mayor Marshal and C. U. Philley, manager of the Lyceum theater, yesterday, in an effort to have certain scenes of "The Birth of a Nation" cut out, when the motion is shown here. The committee stated there were some scenes which would tend to provoke race trouble. They did not specify just what part or parts of the picture they referred to.

At the city hall it was explained to members of the committee that the city ordinances did not give extended power for censoring motion pictures, and the delegation was advised to visit Philley.

At the Lyceum the committee was assured that the motion picture would be shown here just the same as it was in Kansas City. There, it is understood, a small portion was cut out for this reason.

After the visit of the committee to the Lyceum, Manager Philley made the following statement on the matter:

"We will play 'The Birth of a Nation' in St. Joseph exactly as it is being presented in Kansas City during its five weeks' run there. There is nothing in this great spectacle to which any American citizen can object. It does not cause racial disturbances. "The Birth of a Nation" has been given in New York City for over 700 performances, in Boston for over 600 performances, and the same in Chicago. There have been over 200 performances each in Philadelphia, Pittsburg and St. Louis. With such a record it is absurd to say that it causes trouble. If it did it would not be running so long in the above-named cities, and cities, by the way, all of which have very large colored populations."

Among those in the committee which voiced the protest were: Dr. W. S. Carrion, Dr. J. R. A. Crossland, I. F. Ramsey, F. U. Goodson, H. J. Herring and A. Motron.

THE EVANSVILLE COURIER—
DECEMBER 8, 1915.

ARMED OFFICERS GUARD THEATER

Rumors of Proposed Negro Outbreak Against Film at Henderson Fly Rapidly

HENDERSON, Ky., Dec 7.—(Special.)—Owing to street rumors that negroes would ... stop the showing of the picture, "The Birth of a Nation" which is booked for three nights at the Grand theater, local officers took the precaution to place extra officers at the ... tonight. One rumor was that the theater would be dynamited, another that it would ... and still another that a body of negroes would rush the playhouse and destroy the film. No one was found who knew who started the rumors. One report was that a negro preacher stated to his congregation at services Sunday morning that the theater would be damaged if the picture was shown and advised his flock not to attend the show.

Officers have been busy all day trying to run down some authentic report of the trouble, but could only find persons who heard some one else say they had heard that such and such was to happen.

Several officers who contemplated leaving Monday night with the special train for inauguration today cancelled their reservation because of the threatened trouble. Among them were Chief of Police Graves and Jailer Mike F. Abel.

Several of the better element of negroes were seen today and asked if they had heard anything of the threats. All said they heard it from street talk but did not believe any such attempt would be made. Officers were stationed at the theater hostile armed.

EVANSVILLE JOURNAL-NEWS.

WEDNESDAY, DECEMBER 8.

Birth of a Nation.

D. W. Griffith's magnificent historical spectacle, "The Birth of a Nation," is breaking all box-office records at the Bijou Theater. It is the most widely discussed topic in the country. It has established an absolutely new art in the realm of the theater, the art of pantomimic screen spectacle with music. It has also created a tremendous sensation because of its vaster and more forceful treatment of the same theme as Thomas Dixon's "The Clansman." The consequences of the Civil War and Reconstruction in the South are fully dealt with and the nation reborn is apothesized. Mr. Griffith, pioneer among directors, managed the stupendous achievement without the aid of dialogue, for motion pictures with accompanying music and effects tell the coherent, logical and thrilling story.

The present engagement in this city which must end with Sunday night's performance, will be the last in this section of the country. On account of the long lines of ticket buyers before each performance it is advisable to purchase seats in advance, thereby obviating the necessity of standing in line so long and perhaps missing the opening scenes of the great spectacle. There are two performances every day at 2:15 and 8:15 and the entertainment runs nearly three hours.

EVANSVILLE JOURNAL-NEWS.

WEDNESDAY, DECEMBER 1.

IN GREAT "MOVIE."



Mae Marsh, who plays a leading role in "The Birth of a Nation," great picture to be seen next week at the Wells-Ritou.

THE EVANSVILLE PRESS
NOVEMBER 30, 1915.—

MAYOR MAY PASS BIRTH OF NATION

Indications are that Mayor Rose has practically decided not to attempt to prevent the exhibition of "The Birth of a Nation" the world's greatest moving picture, booked at the Wells-Ritou for a week beginning Monday.

Mayor Rose says he will not order it suppressed until he has seen it. He says he has read the book, "The Clansman," without being shocked. Most people who have seen it approve of it, he says. One prominent colored woman called him up and asked that it be not interfered with.

While the movie puts the blacks in a bad light it also puts the white "carpet-bagger" politicians who gave the unexpected former slaves power in an effort to advance the selfish interests of the white, in an equally bad light.

Howard Worth, local representative of David W. Griffith, promises that the picture will be shown here exactly as in New York and Chicago. There will be a symphony orchestra of 30, a large staff of operators, electric piano and other new features which the fair city and also rural fans will be treated.

In New York the engagement of the film has been continued for another six weeks after a run of ten performances.

During the run here the regular offices will be kept open and the sale of seats for the regular performance and for the matinee will

THE MORNING TELEGRAPH. SUNDAY, DECEMBER 12, 1915.

CRITICIZES "THE BIRTH OF A NATION."

Editor News-Press: Permit me to say a few words about the picture, "The Birth of a Nation," which is being exhibited in St. Joseph at this time, in antithesis perhaps to the favorable comments which this film has elicited in the newspapers throughout the country.

The picture, which is prefaced by a statement thrown on the screen to the effect that it is not intended to reflect upon any race, presumes to be an adequate presentation of the Civil War and the subsequent period of reconstruction in the South. How far the picture deviates from that commendable course and how much it lacks in those qualities which should make for a more sympathetic understanding of both sides of the question, the white and the black, one can see at a glance.

The picture is, first of all, untrue to the period it attempts to portray because it throws a glamor of romance and sentiment upon the dark days of slavery in the South. It glorifies the family life of a high-class white Southern family, but does not show the lurking shadows of the slaves, the black men, women and children from the sweat of whose brows came much of the prosperity of their white masters. If we are to take the family portrayed in the film as a representative type of the white Southern family of the period, then the picture is not true, as it does not portray all the anguish of soul and body undergone by the slaves. We see nothing of that type of Southern "gentleman"—the libertine who flourished in those days, and who systematically corrupted the black women of his household, nor of the offspring of those illicit unions, for which, heaven knows, the black women could not be held responsible, as they were completely in the power of their masters. We see the negro debauched, drinking, selling his vote, and in other compromising attitudes; but we are not shown any of the households where the master was habitually in a drunken stupor, unfit to rule himself or maintain order in his household or on his plantation. The slaves were but imitating their masters. If, however, that chapter in our history is something we would rather not discuss, then in all fairness let us not uncover all the shortcomings of the negroes of that period either. We must not lose sight of the fact that all the evils of reconstruction, carpet-baggery and all, had their inception in the brains of unscrupulous white men, who took advantage of the ignorance and childlike credulity of a recently-freed slave race, in order to further their own selfish and vicious ends.

The only beautiful and inspiring part of the picture centers around the activities of that great man, Abraham Lincoln. But by the time the second part of the film is thrown on the screen the audience has forgotten Abraham Lincoln and is watching with breathless interest the evil effects of the granting of equality to the negroes, not omitting to cheer and applaud (as befits a truly civilized audience of free citizens) whenever the latter muddle up things and get into trouble.

At last, when the Ku Klux Klan has done its work and the negro has once more been reduced to a miserable, cringing, shuffling object, a picture of the great Teacher is thrown on the screen presumably to typify peace. And one wonders if He would not have taken the black man by the hand and lifted him up from ignorance, poverty, and industrial and educational inequality to the freedom and opportunities of an independent human being; something which remains yet to be done.

The moving picture has manifestly come to stay. It can be made a great force for good, educationally and morally; it can also become a power for evil. Films of the type of "The Birth of a Nation" are unquestionably of the latter category. It is criminal to permit a picture to be exhibited which, instead of making for a better understanding between the white and the black, brings up the ghosts of past generations in such a manner that the worst characteristics of the colored and the best traits of the white people stand out prominently contrasted. Such a picture fans into a flame the slumbering embers of prejudice and hatred, and intensifies the unequal struggle between the white and the black. As such, it makes most of us forget that the negro is an integral part of our commonwealth and ought to be permitted and helped to develop to their fullest whatever powers and capabilities nature has bestowed upon him.

We have been misled by the wide publicity given this picture in the newspapers. Critics have called it the greatest picture ever produced; they have also said that it is "creative art" and that those who object to it are narrow-minded. But we must remember that the average motion picture audience knows nothing about "creative art" and cares still less, and that every picture is the greatest film ever produced—until you see it.

"The Birth of a Nation" may be a great historical picture as far as it goes, but it is a very harmful one because it suppresses half of the truth. It leaves one with a sense of a great injustice having been done the colored people of our country who are striving against such fearful odds to maintain their equilibrium in a not too friendly and congenial environment.

SOPHIE HERSCH.

THE CRAIG LEADER

CRAIG, HOLT COUNTY, MISSOURI, FRIDAY, NOVEMBER 26, 1915.

THE EVANSVILLE COURIER—

—FRIDAY, DECEMBER 3, 1915.

THE EVANSVILLE COURIER—

—SATURDAY, DECEMBER 4.

THE EVANSVILLE COURIER—

—WEDNESDAY, DECEMBER 1, 191

Seats for "Birth of a Nation"

The seat sale which opens this morning at the Bijou theater for the seven day's engagement of "The Birth of a Nation" beginning Monday night



LILLIAN GISH

In "The Birth of a Nation," at the Bijou Next Week

bids fair to surpass all records in this city. As soon as the announcement was made of the coming of this extraordinary film success to this city mail orders commenced pouring in. D. W. Griffith's great production has broken so many records in so many different ways that it is hard to keep track of them. For length of runs and total attendance it holds the records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City.

"The Birth of a Nation" is now a firmly established entertainment that is seen again and again by the best critical of playgoers. In fact with its five thousand swiftly changing scenes more than one view is required to reach all of its interesting points. "The Birth of a Nation" far surpasses anything that has ever been shown on the stage.

Years ago great battles were shown in cyclorama, but that was most unsatisfactory, for there was no life in motion. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theatre and see the battle of Petersburg reenacted in an life-like a manner, for it is as if one were looking at the real battle from an observation tower.

IN "THE BIRTH OF A NATION"



HOWARD GAYE AS "ROBERT E. LEE," IN THE PICTURE SPECTACLE AT BIJOU NEXT WEEK

together in a masterful way. It gives the splendid voices of the company a unique opportunity to display themselves in chorus. Throughout, too, there are opportunities for travesty touches by the black face comedians which create much laughter. The Al G. Field Greater Minstrels all new this year are at the Bijou tomorrow, matinee and night and Sunday night.

"The Birth of a Nation"

There is a new way of recording history. Carlyle, Motley, Macaulay, Prescott, Parkman and all the historians of all time have placed the results of their research on paper. David W. Griffith places his interpretation of history on a film. At a cost of half a million dollars he produced "The Birth of a Nation," which will begin an engagement of seven days beginning next Monday night with daily matinees thereafter.

In staging Sherman's march to the sea a village of Prime houses was built to be burned. Ford's theater in Washington was constructed to replica the assembly chamber of South Carolina legislature was reproduced in the same way. When he started to show the thrilling rides of the Ku Klux Klan he found that all the roads he could use were also impassable. He needed 181 roads so he went to the county supervisors and obtained the use of the roads in an area of ten square miles for one day and a force of laborers to put the roads of 1865 in the condition of the roads and fields of 1915. Then the workmen removed all traces.

He staged an endless series of interior views such as the cabinet room in Washington and the military hospital in the patent office in Washington. Amazing scenes at night were made by the light of exploding incendiary bombs.

There will be a matinee every day except Monday when there will be one on Tuesday. The usual performances will be during the day.

"The Birth of a Nation"

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will be the attraction at the Bijou theater for seven days beginning Monday night with daily matinees thereafter. Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital, throbbing with life and virility, of great historical and educational values an withol a great love dtory that holds audiences spellbound. The stirring events of the civil war and the period of reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appamattox and the saving of the South by the Scottish clans are faithfully represented. Engineers from West Point and veterans of the North and South assisted in laying out the great battlefields. The artillery and other ordnance were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used twenty batteries of cameras which he directed from a central tower by means of a system of telephone connections.

THE EVANSVILLE COURIER—

—SUNDAY, DECEMBER 5.

COLORED CITIZENS DENOUNCE LYNCHING

Henderson Negroes Demand That Law Shall Take Course—Mayor Won't Stop Film

HENDERSON, Ky., Dec. 4.—(Special.)—At a mass meeting of the leading colored citizens of the city last night, strong resolutions were adopted condemning the mob that touched fire to Leer last Monday morning. The resolutions set forth that the negro should have had a fair and impartial trial and if he was proven guilty the law should inflict the limit of the law.

Those present at the meeting last night appeared in a body before Mayor Johnson this morning to protest against the showing of the moving picture the "Birth of the Nation," which will be shown here next week. Mayor Johnson told them that he would take no steps to stop the picture. These people can be assured [illegible]

SPECIAL ATTRACTION At LYCEUM

St. Joseph Playhouse Will Present "The Birth of a Nation" All Next Week.

The attraction at the Lyceum Theatre, St. Joseph, Mo., for the week beginning Sunday night, November 28, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and [illegible]000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The eight prices range from 25c to $2.00 and the best seats at the daily matinees are 50c and $1.00.

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

Evansville Press Year

Censor Board Is Made Permanent

The board of censorship of moving pictures, which last May last passed "The Birth of a Nation," has been made permanent by Mayor Hoss. Other films about which complaint is made will be before the same board. It is composed of Mrs. W. R. Baldwin, Mrs. H. F. Darnell, Mrs. Ida Fulton, Richard Rogers, H. F. Wiss and F. H. Hall.

The second part of the film against which colored people protested was shown to the censors at a special run. A statement was made by Chairman Fulton that the committee is convinced that this picture depicts an unusual and unfair condition, and it reflects credit and not discredit on the people the board represents, he said.

The picture portrays the closing days of the war of secession and the reconstruction period following the assassination of President Lincoln.

SCENE IN "THE BIRTH OF A NATION."



In the theatrical use of the portion to be cast in "The Birth of a Nation," calling in the Ku Klux Klan, which rode beginning midnight rides.

MEMBERS OF THE KU KLUX KLAN.



A stirring scene from "The Birth of a Nation," now showing at the Wells-Bijou.

EVANSVILLE JOURNAL-NEWS.

SUNDAY, DECEMBER [illegible]

THE EVANSVILLE COURIER—SUNDAY, DECEMBER 5, 1915.

at the Wells Sunday and beginning Monday the theater will offer what is the greatest motion picture ever taken —"The Birth of a Nation."

Those who saw the attraction in Chicago and New York during the summer can testify to the realistic battle scenes.

'BIRTH OF NATION IS ATTRACTION AT WELLS

Superb Motion Picture to Be Shown Here for Week Beginning Monday.

SPECTACLE MASTERPIECE.

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Bijou Theater for seven days beginning next Monday night and ending with two performances Sunday, Dec. 12. There will be daily matinees during this engagement except on next Monday. The only opportunity to see this wonderful production in this city will be during the coming week because the contract between the Epoch Producing Corporation and the the Bijou Theater management expressly provides that "The Birth of a Nation" will never be presented in this city in any other theater than the Bijou.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. The progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and shocks enough for several plays and the appeal is gripping and vital. There will be two performances daily and there are plenty of good seats at prices to suit all purses. The sale of seats will begin tomorrow morning at the box office.

DECEMBER 9, 1915.

ARMED OFFICERS GUARD THEATER

Rumors of Proposed Negro Outbreak Against Film at Henderson Fly Rapidly

HENDERSON, Ky., Dec 7.—(Special.)—Owing to street rumors that negroes would attempt to stop the showing of the picture, "The Birth of a Nation" which is booked for three nights at the Grand theater, local officers took the precaution to place extra officers at the theater tonight. One rumor was that the theater would be dynamited, another that it would be burned and still another that a body of negroes would rush the playhouse and destroy the film. No one was found who knew who started the rumors. One report was that a negro preacher stated to his congregation at services Sunday morning that the theater would be damaged if the picture was shown and advised his flock not to attend the show.

Officers have been busy all day trying to run down some authentic report of the trouble, but could only find persons who heard some one else say they had heard that such and such was to happen.

Several officers who contemplated leaving Monday night with the special train for inauguration today cancelled their reservation because of the threatened trouble. Among them were Chief of Police Graves and Jailer Mike P. Abel.

Several of the better element of negroes were seen today and asked if they had heard anything of the threats. All said they heard it from street talk but did not believe any such attempt would be made. Officers were stationed at the theater heavily armed.

"Birth of a Nation"

The large lines of buyers at the Bijou are the best evidence of the phenomenal success of "The Birth of a Nation," D. W. Griffith's stupendous spectacle. The engagement this week which ends Sunday night will break all records for attendance in this city. No other industry in the same given time ever given so rapidly as the business enterprise that are commonly classified as moving picture industries in capital invested and financial returns the motion picture is now the fifth greatest combination in America. "The Birth of a Nation" has already been seen by five million people. It is estimated that it will reach fifteen million before it ends an engagement of three years. This prodigy among the big successes of theatrical property the present century has brought forth and one that will probably be the greatest wonder of all time. This week's engagement will be the last this season in this section and those who do not seek to be disappointed will do well to purchase their seats and be in advance.

THE EVANSVILLE COURIER—SUNDAY, DECEMBER 5, 1915.

ALADDIN'S LAMP NOT IN IT WITH THE CAMERA



TRIO OF "MOVIE GIRLS" IN "THE BIRTH OF A NATION" WHOSE COMBINED SALARIES RUN UP TO CONSIDERABLY OVER $150,000 A YEAR AND NONE IS OUT OF HER TEENS

Before the moving pictures made the Arabian Nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a world of sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $150,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his master piece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in Simland, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the Southern type. She is willowy and languid and a pronounced brunette, making a complete contrast in the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

THE EVANSVILLE COURIER

WEDNESDAY, DECEMBER

The Birth of a Nation

The modern master of the film play D. W. Griffith, producer of "The Birth of a Nation," playing all of this week including next Sunday at the Bijou theater, must be a walking encyclopedia of arts and sciences. And even then he must hire brains. When Griffith of Dixonia was producing Griffith put a professor of orchestrings at work drawing all of the dance positions of the nations in the ball dance of the sixties period. Thus the piece in the ball and, after slaughtering thousands of yards was revised to please the patrons of the theater.

Next to the massive battle scenes and the marvelous realism of Ford's Theater Griffith took his keenest interest in the portion of Southern life. The whites of the true aristocracy as expert horsemen and riders and returns any kind of dance demanded in the course of the art.

He was also rehearsing a performance until 2 in the morning, going to bed at 4 o'clock, insisting that it would show on screen this same thing.

[illegible] he said in the [illegible] to that time it should be shown on the stage it was correct. [illegible] the stage [illegible] and that is [illegible] the [illegible]

Amusements

Greatest of Movies at Bijou for a Week

"The Birth of a Nation," With Orchestra of Thirty Opens Tomorrow Night

David W. Griffith's epoch-making spectacle, "The Birth of a Nation," will duplicate here the phenomenal success won everywhere when it comes tomorrow night for an engagement of seven days ending next Sunday night. There will be daily matinees beginning with Tuesday. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years.

"The Birth of a Nation" tells by film and music the story of a nation re-born through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the civil war; Lincoln's first call for troops; the ball on the eve of Bull Run and the first triumph of Confederate arms; the devastation wrought by Sherman's march to the sea, and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy in the South; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger-negro regime, these great factors and events pass in review before the thrilled spectator.

The love interest of the play arises from the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania, two families involved in the great struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant Northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where Nature painted his settings. The notable indoor scenes, like that of Ford's theater on the night of the Lincoln tragedy, the peace at Appomattox and the meeting of the South Carolina legislature of 1871 are exact fac-similes of the originals. It is the first time in art-production that American history has been presented in pictures on so stupendous a scale. To do this, many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and 3,000 horses appear in the picture, which cost $500,000 to produce.

Of equal importance is the music that interprets them. It consists of an elaborate symphonic score—it fits the changing scenes of the story like a flowing, beautiful garment. The marriage of this music to the film best of all entitled the produce rto his well-earned laurels of having created a new art form; a new kind of grand operatic spectacle that had not before been known.

Among the distinguished principals are Henry B. Walthall, the popular actor, as the Clansman; Lillian Gish as Elsie Stoneman; Mae Marsh as Flora and Miriam Cooper as Margaret Cameron; Ralph Lewis as Stoneman; Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant respectively; George Seigmann as the mulatto lieutenant-governor of South Carolina; Walter Long as the renegade negro Gus; Raoul Walsh as John Wilkes Booth; Mary Alden as Stoneman's octoroon housekeeper, and many others.

The production to be seen here is identical in all respects with those now running in New York and Chicago. Full equipment and a company of fifty people are carried on tour. The latter includes a symphony orchestra of thirty picked musicians.

AT THE THEATERS

Bijou—This afternoon Elks' Memorial Services. Al. G. Field's Minstrels. "The Birth of a Nation" beginning Monday night and continuing through next Sunday with matinees every day beginning Tuesday.

Grand—Vaudeville; three shows daily. Present bill closes today and new ones open Monday and Thursday matinees.

Orpheum—Continuous moving picture reviews that change daily and vaudeville acts that change every Sunday, Wednesday and Friday.

LAST PERFORMANCE TONIGHT OF MINSTRELS

Al G. Field Organization Making Merry At Bijou

Al G. Field is in town with his latest minstrel show, the remaining performance of the engagement is to be given tonight. A review of the opening performance yesterday will be found in the news section of this issue of the Courier.

On account of the Elks lodge having memorial service today and being an enthusiastic Elk himself Mr. Field cancelled his matinee performance for today and turned the theater over to the local Elks, his orchestra and choir will assist in the services. Mr. Field also did this last year and the theater was filled with Elks and friends as it will no doubt be this afternoon. In recognition and showing their appreciation of the veteran minstrel many Elks will attend the show tonight.

Field is said to have a crackerjack fine show with a big new first part of four scenes that are gems of the scenic art with a new line of minstrel opening, then into the regular first part. Bert Swor, Johnny Healy, Joe Coffman, Jack Richard and others of the big company are seen and heard in many novel skits and good songs. A big burlesque finish "Auntie Skinner's Dinner," concludes the performance.



GATHERING OF THE KU KLUX KLAN IN "THE BIRTH OF A NATION"



THE BALL AT PIEDMONT, S. C., IN "THE BIRTH OF A NATION" AT THE BIJOU ALL THIS WEEK

THURSDAY, DECEMBER 9.

EVANSVILLE JOURNAL-NEWS.

IN WAR PICTURE.



Lillian Gish, who takes a leading role in "The Birth of a Nation," now playing the Wells-Bijou.

"Birth of a Nation."

When Gen. Robert E. Lee at Appomattox wished to make some memorial notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say not one of the numerous officers of Lee's staff was able to offer him one. At last an aide-de-camp extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was fixed up by David W. Griffith during his staging of Lee's surrender to Grant, one of the most striking historical tableaux scenes in "The Birth of a Nation," now playing at the Bijou where the engagement will terminate with two performances Sunday. Gen. Grant is technically represented in his fatigue uniform, boots and travel-stained, while Gen. Lee is shown in the complete regalia of military dress. By this, and by Griffith in securing facsimile of each scene, has seen to introduce as little acting as possible. They have tried to be accurate in every detail and have succeeded to a remarkable degree.

Evansville Press

BIRTH OF A NATION PRESS SWAYS ITS AUDIENCE

"The Birth of a Nation", the most wonderful of moving pictures, stirred the audience at the Wells-Bijou theater Monday night.

If you doubt that the moving picture has a power to sway equal to that of the great orators and newspapers, greater than a great spoken drama, see this moving picture sweep the audience before it.

"What do you think of it?" was the question which buzzed from one to another as the audience left the theater.

Think? Nobody thought. Everybody felt. Everybody was moved, thrilled.

Audience Applaud

People sit quietly and make no demonstration at ordinary moving pictures. But not at "The Birth of a Nation." The simulation horses' hoofs and the cries of rage of the white clad hosts of the Ku Klux Klan as they ride to the rescue of imperilled white woman hood and the subjection of the great negro mob, is echoed by actual applause from the audience.

Preparedness Monday night was saved by the most remarkable presentation of a battle-cry, perhaps that the world has ever seen.

Film Has Story

The predecessor of the film is found the second part. The tremendous first part is simply a showing of the shameful history of a great event, the civil war.

You see the thousands of General Sherman's victorious army marching to the sea, while, at the same time, up on a hill, beside her home, burned by the soldiers, an agonized mother clasping her babe to her breast. You see the torch put to Atlanta, while thousands of civilians flee from it.

Battlefield Seen

You see the vast battle-field of Petersburg, the meeting of great masses of men to deal death to other masses of men; you see the battle carried far into the darkness with the rose flash of artillery. You see the gallant charge against the barricades. And you see the long rows of corpses. You see the northern chum and the southern chum clasp each other in dying embrace. You see the stricken southern home, and the next instant the stricken northern home. You see the reproduction of the assassination of President Lincoln at Ford's theater, and of the hopes of the south at the same moment.

Heroes to Shake Hand

But the second part? The hero refuses to shake the hand of a colored man to whom he has been introduced the colored man has at that time done something to gain the audience's applause. You see a white man, crazed, crazed as is a dozen negro men. Negro men are shown carrying white girls, holding white women, raping in the streets. There is no "back flash" showing the wrongs the negroes had endured under slavery to explain the outrages done by them, but even to the last moment of their

EVANSVILLE JOURNAL-NEWS.

FRIDAY, DECEMBER 10.

PLAYS LEAD IN "BIRTH OF A NATION."



Mae Marsh, remarkable actress now playing at the Wells-Bijou in the super-movie, "The Birth of a Nation."

THE EVANSVILLE COURIER—SUNDAY, DECEMBER 12, 1915.

Birth of a Nation at Bijou Again Today

Last Two Performances of the Wonderful Griffith Picture Spectacle

With two performances today at the Bijou will come the close of the engagement of "The Birth of a Nation" in this city. This epochmaking spectacle has revolutionized the theater. In all of the large centers of population it is pleasing vast multitudes of observers. It has been enjoyed by over five million people.

Homer, with the spoken word; Herodotus, with the written word and Phidias with chiseled marble told the story of Grecian glory; Michael Angelo and Titian reflected the grandeur of Rome with palette and brush and Richard Wagner with his music drama as breathed the flame of life into the sagas of Germanic lore. With his new pictorial-musical art D. W. Griffith has illumined and immortalized the story of "The Birth of a Nation."

It would be difficult to determine what are the most pleasing points of this supreme artistic achievement. The infinite variety of the scenes is perhaps one of its chiefest charms. There are panoramic battle scenes of grandeur, thrilling night rides of the Ku Klux Klan historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home-life of the South during and after the Civil war and a double love story of surpassing interest and charm.

The magnitude of the spectacle is almost beyond belief. Such theatrical productions as "Ben Hur" and "The Blue Bird" seem infinitesimal in comparison. Griffith's new art has made possible the seemingly impossible. His combination of picture and music is irresistible. An orchestra of twenty pieces renders the score that is in itself a big part of the performance.

SCENE IN " THE BIRTH OF A NATION"



THE SURRENDER OF LEE TO GRANT IN THE BIG PICTURE AT THE BIJOU FOR THE LAST TIMES TODAY

THE INDIANAPOLIS NEWS, SATURDAY, DECEMBER 4, 1915.

THE INDIANAPOLIS NEWS,

SATURDAY, DECEMBER 4, 1915.

Beginning December 13 and extending through three weeks, "The Birth of a Nation," the much discussed motion picture of the civil war and reconstruction days, produced by David W. Griffith, will be the holiday attraction at English's,

with matinees daily. The same production, which has scored long runs in New York, Boston, Chicago, Philadelphia and other large cities, is promised for Indianapolis. Something of the magnitude of the production may be brought home to those who have not seen the picture by giving a few of the actual numbers concerned. It is said that 18,000 people participated in telling the story before the screen. The battle scenes required 3,000 horses. Cities were built up to be destroyed by fire as soon as they were completed. The making of the costumes occupied 500 seamstresses three months. The costumes of the women took 10,000 yards of cloth, and those of the Ku Klux Klansmen 25,000 yards of white muslin. A symphonic score, played by an orchestra of thirty, accompanies the picture.



D. W. GRIFFITH

Under whose direction "Birth of a Nation" was produced.

THE EVANSVILLE PRESS DECEMBER 11, 1915

Mounted Gold Piece Given Show Man

John E. Hatley, manager of the "Birth of a Nation" film which has been showing in Evansville since Monday, left Thursday night to take charge of a similar company at Dallas, Tex. Members of the company present of him with a mounted $20 gold piece. Hatley is well known in Evansville, having been with many plays that have been seen here.

WELLS SOLD OUT

The Wells-Bijou theater sold out the house for "The Birth of a Nation" Saturday afternoon.

It was the biggest house since the appearance of David Warfield in "The Music Master."

LYCEUM

ONE WEEK
BEGINNING
SUNDAY NIGHT

NOV. 28

DAVID W. GRIFFITH'S

MIGHTY SPECTACLE OF THE ROMANCE OF HISTORY

THE 8TH WONDER OF THE WORLD

700 Performances at the Liberty Theater, New York

600 Performances in Boston

600 Performances in Chicago

200 Performances Each in Philadelphia, Pittsburgh and St. Louis



18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF THIRTY

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN THE WORLD

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions.—D. W. GRIFFITH

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to Be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making

PRICES: Evenings Lower Floor, First 6 Rows, $1.00; Next 6 Rows, $2.00 Balance Orchestra, $1.00. Balcony, First 3 Rows, $1.50; Next 3 Rows, $1.00; Balance Balcony, 50c. Gallery, 25c.

All Matinees Lower Floor, First 6 Rows, 50c; Next 6 Rows, $1.00; Balance Orchestra, 50c. Balcony, First 3 Rows, $1.00; Balance Balcony, 50c. Gallery, 25c.

ENGLISH'S

Beginning Monday Evening **Dec. 13**

First Mat. Tuesday, Dec. 14

TWICE DAILY Thereafter
Evenings, 8:15
Matinees, 2:15

PRICES: Evenings, Lower Floor $1, $1.50, $2. Balcony 50c, $1, $1.50. Gallery 25c.
All Matinees—Lower Floor 50c, $1. Balcony 50c, $1. Gallery 25c.

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

750 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

600 PERFORMANCES IN BOSTON

600 PERFORMANCES IN CHICAGO

200 PERFORMANCES each in PHILADELPHIA, PITTSBURGH AND ST. LOUIS.

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF 30

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making.

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

The Most Stupendous Dramatic Narrative Ever Unfolded on Any Stage in the World

SEAT SALE THURSDAY MORNING MAIL ORDERS WITH REMITTANCES AND STAMPED ENVELOPES ACCEPTED NOW

Mae Marsh, in "The Birth of a Nation," Prefers Hard Work to Love Affairs



Popular "Movie" Actress, to Be Seen Here Beginning Dec. 13, Offers Some Serious Views on Life.

The wonderful spectacular photo-drama, "The Birth of a Nation," which comes to English's Theater Monday, Dec. 13, for an extended period, has for its leading woman Mae Marsh, one of the most popular of all the popular stars of the films. In spite of her youth, Miss Marsh has risen to the very top of her profession, and she attributes all her success to hard work.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. If you can't work when your mind is on love affairs.

Gives Idea of Marriage.

"Of course, for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me, NO! I've watched my sisters in their love affairs and marriages and believe me, it's the hard-est work I know of any other career. They don't seem to get all the worry that comes to people who work at something, either. And yet, I suppose it's a good thing for me to have an ambition, rather different, and yet, a whole lot of interest and importance in it. I'm a better girl for my profession, I'm sure of that. I could be no other.

Expects Wisdom Later.

"In order to be successful in most any career you must have energy, youth, health. You don't need wisdom especially, but you do need it to be a good wife and mother. Don't you get the right?

"And so I've resolved that in order to get those I've got to do this work. I've got to be a good girl, a good sport, a good pal, and I've got to be a good worker. I've got to be all these things to myself, and I've got to be all these things to my profession. I've got to be all these things to my friends. I've got to be all these things to my public. I've got to be all these things to my self. I've got to be all these things to my self. I've got to be all these things to my self

ENGLISH'S

3 Weeks Only BEGINNING MONDAY EVENING

Dec. 13

First Mat. Tuesday, Dec. 14

TWICE DAILY Thereafter Evenings, 8:15 Matinees, 2:15

PRICES: Evenings, Lower Floor, $1, $1.50, $2. Balcony 50c, $1. Gallery, 25c.
All Matinees—Lower Floor 50c, $1. Balcony 50c, $1. Gallery 25c.

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

750 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

600 PERFORMANCES IN BOSTON

600 PERFORMANCES IN CHICAGO

200 PERFORMANCES each in PHILADELPHIA, PITTSBURGH AND ST. LOUIS.

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

THE GREAT AMERICAN PLAY AT LAST

SYMPHONY ORCHESTRA OF 30

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making.

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged for the best theatrical attractions. D. W. GRIFFITH.

The Most Stupendous Dramatic Narrative Ever Unfolded on Any Stage in the World

SEATS TOMORROW—MAIL ORDERS WITH REMITTANCE AND SELF-ADDRESSED STAMPED VENELOPE WILL RECEIVE CAREFUL ATTENTION.

THE INDIANAPOLIS STAR.

WEDNESDAY, DECEMBER 8, 1915.

Birth of a Nation

D. W. Griffith's "The Birth of a Nation," is doubtless the most remarkable theatrical spectacle ever presented in America. It will be the attraction at English's opera house for three weeks beginning next Monday night. After that there will be two performances daily.

Petersburg and Atlanta, Appomattox and Ford's theater, the ruins of the Carolinas and the wild rides of the Ku Klux Klan, live again in Mr. Griffith's film feat of gigantic motion picture which took eight months to produce and cost $500,000, employed 18,000 people and 3,000 horses. This great spectacle is in reality a series of vivid pictures, characters, people and costumes of the great period that led to the period of the civil war and reconstruction.

The birth of a nation has an added quality of fine art which attends it as a masterpiece of genius. It is a great drama or epic that is quite unique in the history of the theater. It is a picture of a time and all so marvelously complete that every character stands out like

The musical accompaniment, also in the hands of the most famous composers of the country, is a distinct feature of the production. The orchestra, which is a symphony of 30 pieces, with the big scenes are given to the full strength of the orchestra, and the quieter passages, chosen as appropriate to the situations of the drama, the subdued strains of the music lend the proper atmosphere to the scenes.

The run of this big spectacle will be limited to three weeks, and seats will be sold only for performances at that time.

"BIRTH OF NATION" SUPER-MOVIE, IS SEEN

Griffith's Wonderful Spectacle Opens Week's Engagement at the Wells-Bijou.

SYMPHONIC SCORE WONDER

Matchless in photography, faultless as to detail and splendidly enacted, "The Birth of a Nation," D. W. Griffith's super-movie, opened a week's engagement at the Wells-Bijou Monday night.

Beginning with the moment when slavery was introduced into America, "The Birth of a Nation" traces United States history through the years to the baptism of blood known as the Civil War to its regeneration, fulfilling the words of Daniel Webster—"Liberty and union, one and inseparable, now and forever."

To enumerate the wonder scenes and pictures that are included in the three hours taken to exhibit this spectacle, would require unlimited space. But among the most notable may be mentioned the great battle scenes with their ghastly toll of dead, the flash and detonation of exploding shells, the red glare of burning villages and the wild exhilaration of the charge.

Regiments go into action before your eyes; artillery hurries into position and pours its hail of death; men fall with the battle light still flashing in their eyes; and ever with the glory of the battle is sounded the sadder note of its consequences—death, devastation and the sorrow that is their's who stay behind.

Then the Reconstruction.

Then the war fades and the South is cast into the hideous reconstruction period with government in the hands of the carpetbaggers and recently-freed blacks. The formation of the Ku Klux Klan is next. This secret society, with ramifications in every county, saves the South from the encroachments of the unscrupulous politicians and in a series of wonderful scenes thousands of white-clad horsemen sweep through the country to the assembly points and thence in a great wave, engulf the negro soldiery that hold the upper hand.

Through the whole is woven a dual love theme, the love for southern man for northern maid and the affection of northern man for southern maid. The assassination of Lincoln is depicted in a reproduction of Ford's Theater. Grant and Lee meet once more at Appomattox and the flag of the Southland is furled for the last time.

History, though doubtless enlarged upon for theatrical effect, on the whole has been faithfully followed. The character of Stoneman, the great congressional leader whom the picture holds responsible for the attitude of the black in the South during Reconstruction days, is easily recognizable in the character of a great Republican leader elected from Pennsylvania and who took a leading part in the unsuccessful attempt to impeach President Johnson.

Enactment Superb.

The enactment of the roles is superb. Mae Marsh as the little southern girl, beautiful Lillian Gish as the daughter of the congressional leader and Henry Walthall as the young southerner, carry off top honors and the other parts are so well taken that it would be impossible to mention one without leaving the complete list of names.

Adding to the realism of the picture is the very fine orchestra carried with the picture and which plays the score composed especially for the spectacle. In symphonic eloquence it is equalled by only one score we know—Puccini's "Butterfly."

"The Birth of a Nation" will be seen at the Wells matinee and night through next Sunday.—M. H. LEVY.

HE MADE "THE BIRTH OF A NATION"



D. W. GRIFFITH, PRODUCER OF MOTION PICTURE TO BE SHOWN AT ENGLISH'S FIRST NEXT MONDAY.

David Wark Griffith, the man who made "The Birth of a Nation," is the son of Jacob Wark Griffith, who was a brevet brigadier-general in the Confederate army and one of the closest friends of Little Joe Wheeler. His grandmother was a Shirley Carter, of Virginia. Like most sons of the Confederacy, young Griffith was very poor. When he started out to make his fortune he began as an actor. Then he wrote several plays. Finally, about eight years ago, James K. Hackett accepted one, "A Fool and A Girl." It opened in Washington and closed the next week in Baltimore.

About that time motion picture plays began attracting serious attention and he turned his hand to writing scenarios. Then he went with the Biograph company, at first in a minor capacity, but soon as a full-fledged director. In a few years he was drawing a salary of $50,000 a year. Among the notable pictures that he directed were Browning's "Pippa Passes," "The Blot on the 'Scutcheon," "Enoch Arden," "Lines of White On a Sullen Sea," and many others.

Then the Mutual Film Corporation offered him $100,000 a year and he went to them. After that he began making long feature pictures, such as "The Battle of the Sexes" and "The Avenging Conscience." And last came "The Birth of a Nation." He has since left the Mutual. He now owns and controls his own companies and he is one of the three producing heads of the Triangle Film Corporation.

WEDNESDAY, DECEMBER 8, 1915.

THE INDIANAPOLIS STAR.

"Birth of a Nation" Has Patriotic Lesson for Loyal Americans

Evansville Journal-News:

"The Birth of a Nation" is without doubt the greatest and the noblest dramatic work of the present century. It is a wonderful tribute to Abraham Lincoln. It is a piece of masterful art dealing with the civil war and the reconstruction of the South. It has a high and masterful moral.

In the larger cities of the country "The Birth of a Nation" has been the sensation of the hour. It has been shown to crowded houses in the leading playhouses. Prices of $2 a seat have been charged for admission and the theaters have been packed at every performance. People have traveled miles merely to witness and hear the "The Birth of a Nation."

The point about the matter is that every American citizen should go and see the picture. Every school child should see it. It is an education to them. It is a story of the dream of a part of the history of the American republic the most important part, when the country was put and when the greatest men in the country labored with patriotic zeal to bring about the present union of the states. The picture is a marvelous production. The acting is perfect. The whole thing is so realistic that it seems as though you are living in the period of reconstruction. The whole production is a masterful one and should be seen by every citizen. The price is reasonable and the picture is worth many times the price of admission.

FAMOUS GENERALS FAITHFULLY DIPICTED IN 'BIRTH OF A NATION'



HOWARD GAYE AS GEN. R. E. LEE AND DONALD CRISP AS GEN. GRANT.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle, Howard Gaye and Donald Crisp have received the most praise on the faithfulness of their work, the one as Gen. Robert E. Lee and the other as Gen. U. S. Grant.

The picture shows Gen. Lee surrendering to Gen. Grant in the Wilmer-McYean mansion at Appomattox courthouse, Virginia, April 9, 1865. It is a most exact reproduction of all the personages in the great historic scene and of the minute details of the action.

It is well known that many supporters of the defeated confederacy wished to prolong the struggle by means of a guerilla warfare similar to that waged by the Boers toward the close of the Anglo-Boer war. In fact, John Wilkes Booth was deluded into believing that by killing President Lincoln he would have the support of the south in such a struggle. But Lee was of a different temper. He realized the south had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the misery and want endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with Gen. Grant and on the morning of April 9, under the budding apple trees of an Appomattox orchard, were determined the terms of peace which were formally written down in the Wilmer-McLean house in the afternoon.

Lee had dressed for the occasion with great care. Grant on the contrary lacked his full dress and appeared in his "fatigue" uniform with jack boots dusty from the hard campaign. Strangely enough Gen. Lee had nothing to write with. A pocket inkstand and quill pen were loaned by an officer of the general staff, and it was with these that the historic document of surrender was written. Afterward an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and of how he had fulfilled to the letter all of the surrender obligations, prevented any such disgraceful sequel to that meeting at Appomattox.

'BIRTH OF NATION' AT ENGLISH'S ONLY

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at English's for three weeks beginning with next Monday night. After that there will be fatty matinees.

The only opportunities to see this production in this city will be during the coming engagement because the contract between the Epoch Producing Corporation and English's expressly provides that "The Birth of a Nation" will never be presented in this city in any other theater than English's.

The story of this wonderful historical and romantic offering begins in the seventies with the coming of African slaves to America. Its progress is closely allied to phases of the slavery question and its bearing on the history of the United States. To the mind of the southern boy, used since to civil war with its terrible battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the defeat of the confederate armies; the war after Wilkes's arrival of the president and the final establishment of an everlasting peace, these historical scenes are all known to a man that does history in romance. It is all portrayed in the largest play ever produced and recognized as the acme in the world.

This is being said and heard enough for several days and the people is attending and that [illegible] will be [illegible] performances.

[illegible] only one [illegible] performance [illegible] seats will be sold [illegible] performances at $1.50 to $2. The sale of seats will open tomorrow.

INDIANA DAILY TIMES.

THURSDAY, DECEMBER 9, 1915.

The sale of seats for the three weeks' engagement of "The Birth of a Nation" at English's opened today. The first performance will be given next Monday night, with daily matinees thereafter. "The Birth of a Nation" is one of the most powerful entertainments of its kind ever put upon the stage. It is a thrilling picture of the [illegible] [illegible] [illegible]

Striking Lincoln Portrayal Seen in "Birth of a Nation"



JOSEPH HENABERY AS "THE GREAT EMANCIPATOR."

One of the most remarkable features of the spectacular photo-drama, "The Birth of a Nation," which opens at English's theater Monday, is the impersonation of President Lincoln by Joseph Henabery. This was one of the chief difficulties encountered by Director David W. Griffith—the finding of the correct types to represent the great historical personages, Lincoln, Grand, Lee, John Wilkes Booth and others, who appear in the various scenes.

INDIANAPOLIS STAR.

DECEMBER 9, 1915.

Manager Completes Plans for "Birth of a Nation"

J. J. McCarthy, general manager for David W. Griffith, the producer of the wonderful motion picture, "The Birth of a Nation," arrived in Indianapolis yesterday to oversee the final arrangements for the production of the picture at English's for three weeks, beginning next Monday night.

Mr. Griffith has had entire charge of the business arrangements of the picture since it first was put on seven months ago. Today he has under his employment no less than seventy-five advance agents, twenty-two managers and the engineer, who travel with the picture, not counting the special orchestras which are with every production.

"In this picture we are showing in a drama cast the causes and effects that, after the reconstruction period, led to the making of this great nation. Considering that Indianapolis is a sort of half-way house, between the North and the South, we are most curious to note what its effect will be. For, after all, this picture, as Indianapolis will see it, marks the greatest departure between the spoken and the silent drama."

Mr. McCarthy left last night for Chicago.

The features of these are all so well known to the public that it is necessary that the make-up of the actor be perfect. Perhaps the most familiar face and, therefore, the most difficult for which to find a counterpart, is that of Abraham Lincoln.

More than twenty applicants were studied thoroughly before Joseph Henabery finally was chosen. In the research prior to the making of the picture, was found that there were [illegible] than fifty photographs of Lincoln extant, and [illegible] in expression. Several of the applicants looked ideal at first, but failed in the photographic tests. Others were satisfactory in that respect, but failed to catch the mannerisms of the "Great Heart."

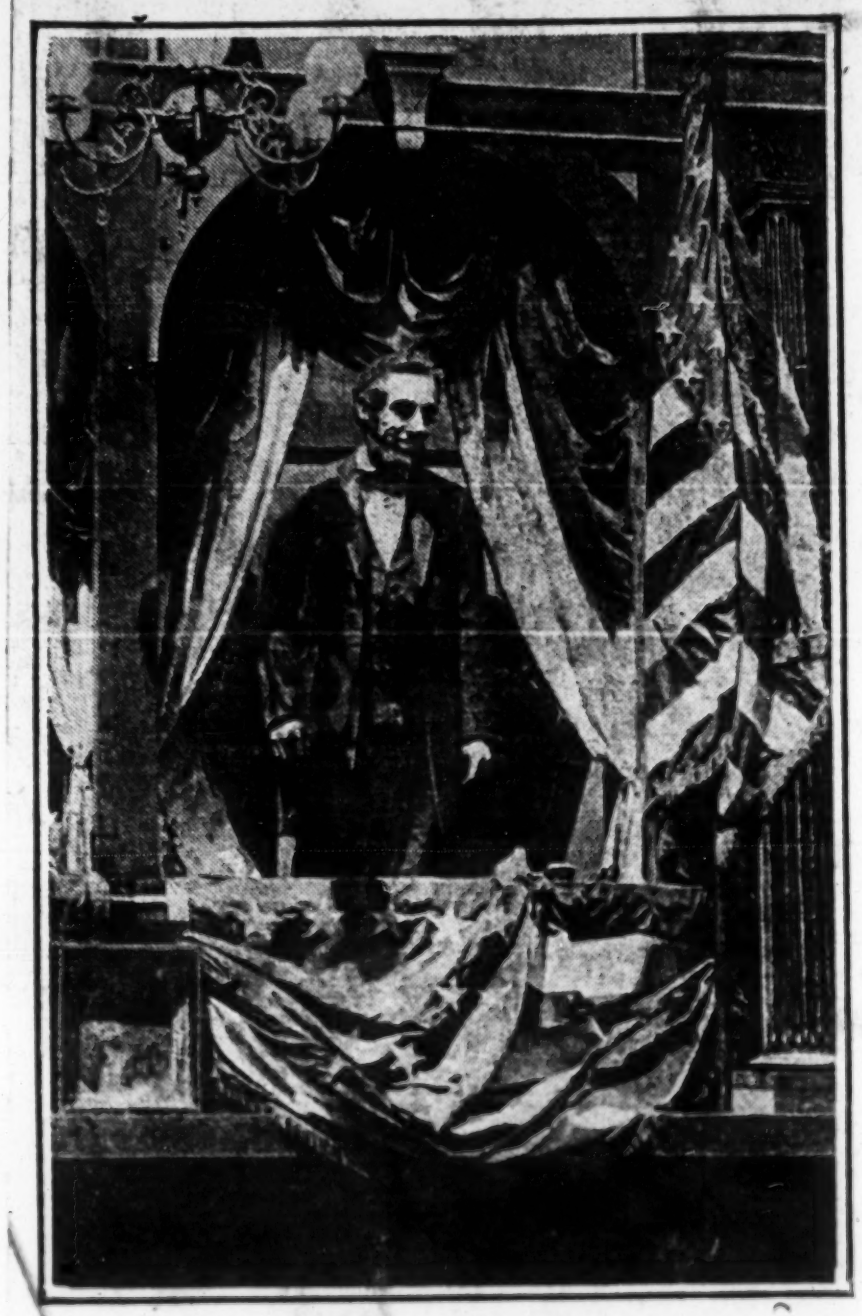
Finally Mr. Henabery was chosen. In makeup and personality he came up to Mr. Griffith's requirements. It was afterward that for years this actor had made a careful and conscientious study of every available book printed about President Lincoln, and this undoubtedly was what made his characterization so perfect.

It is this quiet, but rare, insistence on perfection in every detail that has made many of Griffith the master mind of the films and "The Birth of a Nation" a spectacle that fairly staggers the imagination. History repeats itself in perfect realism.

THE INDIANAPOLIS STAR.

DECEMBER 9, 1915.

Assassination of Lincoln Dramatic Scene in Movie, "Birth of a Nation"



VIEW OF MARTYRED PRESIDENT AT THEATER.

One of the most remarkable scenes in the famous spectacular photo-drama, "The Birth of a Nation," which comes to English's Theater Monday, is the scene in Ford's Theater at the time of the assassination of President Lincoln.

The old-fashioned drama has long attempted to represent a stage within a stage and some of these representations have been rather realistic. But in the film scene showing the assassination of President Lincoln one sees not only the complete stage of Ford's Theater, but also the auditorium of the theater, the audience and the historical figures in the boxes.

Laura Keene is playing "Our American Cousin" with E. A. Sothern in the role of Lord Dundreary. They are startled out of their mimic parts by the shot that John Wilkes Booth fires. The audience rises in a semi-panic as the shot is heard and people crane their necks to gaze at the great statesman, whose head has fallen back, and at the assassin, who leaps from the stage box to the stage. As he jumps his spur catches in the draperies and he falls heavily to the stage, breaking his leg.

This sort of historical realism has never before been achieved. It is part of what is meant by the so-called new art for which D. W. Griffith is responsible.

Spectators gaze at this scene with fascinated horror. It is too terrible, too awesome for applause, yet not a person sees it who does not feel that Mr. Griffith has surpassed the greatest previous art achievement of the film drama.

THE INDIANAPOLIS NEWS,

FRIDAY, DECEMBER 10, 1915

COMES TO DEFENSE OF "BIRTH OF A NATION"

J. J. McCARTHY SAYS PROTESTS ARE NOT JUSTIFIED

GROWTH OF THE NEGRO RACE

[illegible] the minds of the [illegible]

[illegible] The letter of protest against "The Birth of a Nation," which appeared in your issue of Wednesday last over the name of Shirley Brewer, is like all protests that have been made, founded on ignorance. For the benefit of the writer and all opponents of this magnificent spectacle permit me to suggest the presentation of "The Birth of a Nation" throughout this and all other countries will accomplish more for the negro race than can be done by agitation.

[illegible]

Present Standing of Negro.

[illegible]

his race for the first time the wealth of achievements and standing of the negro race of today as a series of narrative and scenes at Hampton Institute in the midst of surrounding his institutions and educators. Negroes are shown studying [illegible] chemistry, medicine, law and other branches of pure science and industrial training.

I contend, but that some day a black man will be elected to the presidency, but that is not afraid to have the coming generation know that the negro race has attained more rapidly in a shorter space of time than any other race in the history of the world. It is to encourage the undeveloped state of the negro to [illegible] can we prove his progress more than? Personally it seems to me that the opposition to this play is stupid and disappointing, coming from a race that has progressed so rapidly as to make it reckless a race that should be encouraged and broad minded and not be so afraid of the truth.

Wilson's History Used.

The other charges that we disregard, are the facts of history. Then I could suppose that he direct his charges against some portrait historians than ourselves who we selected historical data for this production from Woodrow Wilson's History of the American People. Professor [illegible] Reconstruction in South Carolina, [illegible] great Negro's Participation with Frank Stanley and Hon. [illegible] John and Hon. [illegible] Negro Legislature, South Carolina, Prince Negro Legislature.

[illegible]



LILLIAN GISH IN "THE BIRTH OF A NATION"-ENGLISH'S

THE MOST discussed of all the motion pictures, "The Birth of a Nation," the spectacular and melodramatic reproduction of the film of civil war and reconstruction days by David W. Griffith, comes to English's Monday for three weeks with matinees daily, beginning Tuesday afternoon. The picture, it is promised, will be shown here under the same conditions as in New York and Chicago with an orchestra of thirty to play the illustrative music. Matters like the proper focus and details of projection will be taken care of more accurately than in other pictures heretofore shown in English's.

Historically, "The Birth of a Nation" presents some of the most moving scenes in the conflict, including the battle of Petersburg, the assassination of Lincoln in Ford's theater and the surrender of Lee to Grant. The personal side of the story is developed through the fortunes of two families, the Stoneman group of the north, and the Camerons, of the south. Among the motion picture players Mr. Griffith assembled to produce the picture are Lillian Gish, Mae Marsh, Miriam Cooper, Henry Walthall, Ralph Lewis and about 18,000 others.

Discussion and argument have both followed in the trail of "The Birth of a Nation." Based on the Rev. Thomas Dixon's story, "The Clansman," and produced by the son of a Confederate general, the sympathy in the picture is naturally turned toward the Ku Klux Klan and their methods in combating the reconstruction methods of the north. The picture, which has been shown over 700 times in New York, and many times elsewhere, has been prohibited by the board of censors in Ohio but has been permitted elsewhere, in some cities after cutting.

THE FREEMAN, AN ILLUSTRATED COLORED NEWSPAPER Dec 11

The Birth of the Nation is with us next week at one of the leading playhouses. There is some little protest by way of street talk so far. We know nothing of the play further than what we have seen in the papers from time to time. This information naturally put us against the pictures; it created prejudice, and which, we think, is justified. However, we are not certain about them. Consequently we will see the pictures, if possible, for the purpose of giving them our unbiased review. We will try to discover if there is an undermining motive running through the production. The review will be given in the Exposition Number of this publication.

INDIANA DAILY TIMES,

SATURDAY, DECEMBER 11, 1915.

RECONSTRUCTION SCENES SHOWN IN 'BIRTH OF NATION'

One of Most Vivid Is Legislature of S. C. in Control of Former Slaves.

The scenes of reconstruction days in the south, shown in D. W. Griffith's spectacle, "The Birth of a Nation," coming to English's Monday, are of great historical value. Some of the most interesting are those showing the sessions of the South Carolina legislature when that body was controlled by negroes. In the house there were seventy-eight colored members with only forty-six whites and of those thirty-two were carpetbaggers and scalawags. It was as if society were turned upside down. In place of the control of the old aristocratic statesmen was the rule of the most ignorant democracy mankind ever witnessed. For a time barbarism had overcome civilization by the force of numbers. The slave was ruling in the halls of his former masters.

James S. Pike, a prominent abolitionist and therefore an unprejudiced eye witness, wrote of these days in his valuable work, "The Prostrate State; South Carolina Under Negro Government":

"The governor is a South Carolina white man, the lieutenant governor the president of the senate, the speaker of the house, the state treasurer are all of the same kind. The settled and educated white race was unlimited, powerless and powerless, and the black barbarian reigned in its stead.

"In some of the seats set aside were negroes it would be hard to find natives of Africa whose ferocious, lawless attitude and expressions call most the recollection of a barbarian.

"The result was the organization of the Ku Klux Klan and the resumption of the reins from the corrupt officials. This portion of history is one of the most vivid in 'The Birth of a Nation.'"

About the same time that Pike's book appeared Gen. Ben Butler, in order to secure votes in South Carolina, spoke in his report to President Johnson:

"The governor of that county, upon being informed that the law was being violated and the life and property of the citizens endangered by the acts of the negro militia, refused to call out the militia to suppress the disorder, saying that he could not do so, as it was composed of negroes from the county."

INDIANA DAILY TIMES,

SATURDAY, DECEMBER 11, 1915.



"BIRTH OF A NATION" AT ENGLISH'S.

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at English's opera house Monday night and will continue twice daily thereafter for three weeks only. All over the country it is duplicating the marvelous records now being made daily at the Liberty theater in New York, with 710 performances to its credit, in Boston with 600 performances and at the Colonial theater in Chicago with nearly 600 performances. Two hundred performances have been given in Philadelphia, Pittsburg and St. Louis.

Produced during the fiftieth anniversary of the closing events of the Civil war the play offers an unusually vivid portrayal of those epoch making scenes. It is just half a century since Lee's surrender to Grant, and the assassination of President Lincoln in Ford's theater. Washington. Both of those events that stirred the nation to its depths are depicted by Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the period from 1861 to 1865 with massive battle scenes which, as their horror, encompass the blessings of peace. The second half is devoted to the soul stirring drama of reconstruction. It shows the south in the clutch of the carpetbagger and the scalawag and how it was saved by the untiring efforts of the Ku Klux Klan. Here the dramatic power reaches its zenith. The acts of the spectators look backwards for fifty years and see history in the making. This wonderful spectacle is made still more impressive by the use of music, interpreted by thirty piece orchestra. Dramatic accompaniment effects increase the illusion of reality.

"The Birth of a Nation," is the first film spectacle to play the high class theaters at the same prices that are charged for the most pretentious dramatic productions of all. "The Birth of a Nation" is great entertainment; it is also the leading theme of books of history.

THE INDIANAPOLIS STAR.

SATURDAY, DECEMBER 11, 1915.

Historical Incident Truly Depicted in Film Play, "Birth of a Nation"



LINCOLN SIGNING RELEASE FOR CONFEDERATE.

Much interest is being manifested in the remarkable photo-drama, "The Birth of a Nation," which opens at English's Theater Monday. Persons who have seen it say it is one of the most wonderful spectacles ever attempted, and it is also of great historical interest.

The incident of the young Confederate's release by President Lincoln's order, which always gets a round of enthusiastic applause, was verified as an actual historical event by one of the spectators, G. L. Mordecai, 174 West Eighty-sixth street, New York, is the man to whom the release was given. In the run of the film at the Liberty Theater he visited D. W. Griffith's offices and related the incident.

"My father, a wealthy trader of Charleston, S. C., was engaged in extensive blockade-running operations between the Confederate states and the Bahama Islands," he said. "I had served in the Confederate army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I should try to slip through the Northern lines and take the steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but as I was leaving there I was arrested and thrown into prison as a Confederate spy. It was feared that I would be court-martialed and executed. My fiancee's father, Alderman Samuel Lewis of New York, later acting mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy.

"I will release this young man on one condition," said Mr. Lincoln, "that he takes oath not to return to the Southern states during the war."

"I gladly took this oath and was released. Before leaving for the North for my marriage I desired to thank the President. On being presented to Mr. Lincoln, I remember that he took me by the hand and said:

"'I am happy to know that I have been able to serve an enemy.'

"I have never forgotten the great President's generosity and kindheartedness to a foe, and when I saw 'The Birth of a Nation' that early experience was vividly recalled to mind."



ENGLISH'S

Limited Engagement Beginning Monday Evening At 8:15
First Mat. Tuesday, Dec. 14

TWICE DAILY Thereafter
Evenings, 8:15
Matinees, 2:15

PRICES: Evenings, Lower Floor $1, $1.50, $2. Balcony 50c, $1. Gallery 25c
All Matinees—Lower Floor 50c, $1. Balcony 50c, $1. Gallery 25c

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

750 PERFORMANCES AT THE LIBERTY THEATER, NEW YORK

600 PERFORMANCES IN BOSTON

600 PERFORMANCES IN CHICAGO

200 PERFORMANCES each in PHILADELPHIA, PITTSBURGH AND ST. LOUIS.

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE

IT WILL MAKE A BETTER AMERICAN OF YOU

SYMPHONY ORCHESTRA OF 30

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History in the Making.

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the highest class theaters and at prices charged by the best theatrical attractions. And will positively not be presented elsewhere in this vicinity this season.

The Most Stupendous Dramatic Narrative Ever Unfolded on Any Stage in the World

MAIL ORDERS WITH REMITTANCES AND STAMPED ENVELOPES WILL RECEIVE CAREFUL ATTENTION

ENGLISH'S TO-NIGHT

D.W.GRIFFITH'S 8TH WONDER OF THE WORLD

THE BIRTH OF A NATION

SEEN BY FIVE MILLION PEOPLE

The Mightiest Spectacle Ever Produced

TWICE DAILY HERE AFTER

Nights, 25c, 50c, $1, $1.50, $2.00
Matinees, 25c, 50c, $1.00

Another political speech.

How it is at last the much-talking and greatest address delivered by Fred Beetle at "The Birth of a Nation" dinner given in Philadelphia the other evening. For more than a week every newspaper in New York has been endeavoring to obtain a copy of the speech, Mr. Beetle's maiden effort, but pronounced one of the greatest oratorical efforts of our times and this corner feels particularly proud in being the first to present the masterful address on its journey through posterity.

Mr. Beetle's name has on the list of speakers along with many other celebrities to be sure. He spoke third, and with the exception of a few preceding remarks, the real meat of his speech upon the table. And then, after devouring the last bite of dessert, he started some remarks. Mr. Beetle said:

Mr. Toastmaster, You take an hour to [illegible]

IN FRONT OF THE HOUSE

BY HECTOR FULLER

WITH the advent at English's this week, beginning an engagement that is to last three weeks, of the motion picture, "The Birth of a Nation," it would seem that the time has come to consider the motion picture entertainment not alone as a rival to the regular drama, but as an addition to it. There is as wide a gulf between such pictures as a Charlie Chaplin comedy and a "Birth of a Nation" spectacle as there is between a Charles K. Blaney melodrama and a Forbes-Robertson Shakespearian production. We find such an eminent psychologist as Hugo Muensterberg seriously discussing the psychology of the motion picture and scientifically predicting that because of its wider scope it must inevitably, to a certain extent, lessen the hold on the public of the spoken drama. It has frequently been predicted that the popular trend toward motion pictures would die out, as so many crazes in the past have had their day and died; as bicycle riding did, or roller skating, or turkey trotting. But so far from this being the case there is every indication that the popular demand for pictures is increasing, and that this demand is reacting on the producers, so that each is trying to out-rival the other not only in the cost and magnificence of the spectacles produced, but also in their artistic values. As Robert Grau so justly says: "Look where they will, the enemies of scientific entertainment can see no further entertic development, while men and women who have bcome famous and affluent through the advent of a new epoch see merely the approach of that vital era when the motion picture art will attain to heights which even the optimists of yesterday had not hoped for." The absolute conquest of the theater by the motion picture may be a long way off; it may indeed, never come about, but when we find people willing to pay $2 a seat to see a motion picture; when we find the leading dramatic journals of the country giving much more than half their space—space that used to be devoted solely to the drama—to motion picture news; when we find on the staff of the motion picture producers practically all the big dramatic stars, and when we realize that up to now the motion picture entrepreneurs have only just begun to sense their tremendous possibilities, then it must be conceded that, as the producers and those who write for the motion-picture field find themselves, this industry is bound to bulk much more largely in the future, in the world of entertainment, as well as in that of education.

"Birth of a Nation" Tonight at English's



HENRY B. WALTHALL.

Indianapolis tonight at English's will be given its first glimpse of D. W. Griffith's gigantic and much discussed spectacle, "The Birth of a Nation." It will also inaugurate the "big movie" in the theater capital. A chief point of interest in the fact the producer himself will be on hand for the first presentation. Manager Ad. Miller yesterday received word from Mr. Griffith that he would stop over here this afternoon and tonight on his way to Los Angeles, where he has another great spectacle in preparation.

Griffith's great film is said to most vividly portray the events leading up to the formation of the American nation, and the events of the Civil war with the stirring times that followed are said to be depicted in a most gripping and realistic manner.

Lillian Gish, the stage, Miriam Cooper and Henry B. Walthall are designed to have done the most work ever done on the screen in the principal characteristics. The engagement is for three weeks with only matinee [illegible]

Producer of "Birth of a Nation" Lives Under His Hat--and Works



D.W. GRIFFITH

Motion Picture General, Who Began as Utility Actor, Has Remarkable Career—Always in Thickest of Fray.

"The Birth of a Nation," the wonderful photo-drama that is causing such a sensation wherever it appears and which will be presented for the first time in Indianapolis at English's Theater tomorrow, owes its very existence to D. W. Griffith. Griffith is the man who produced it, staged it and directed it; it was in his brain that the striking stage pictures originated, and it was his vast knowledge of stagecraft that made their presentation possible.

Mr. Griffith spent a few hours in Indianapolis last night on his way back to Los Angeles after his last visit to his mother, who, at the age of 84, died a few days ago and was buried Friday morning in the little cemetery at Lagrange, Ky.

Strangely reticent about his personal affairs, the creator of "The Birth of a Nation" has an extremely interesting personality. His "official biographer," asking for some data, received the answer that "he was born in Kentucky, grew up in a house like most boys; started out after his school and college days to find his place in the world, and that since he went into the business of producing pictures he has lived most of the time under his hat."

He wanted to be an actor or a dramatist; he did not quite know which. A stock company director named Oliver Eagle gave him his first job at Macauley's Theater, Louisville, from which post he drifted to New York and alternated between playing parts and writing plays. The row of a new playwright is hard to hoe, as after one of the early partly successful attempts young Griffith attached himself as utility actor at $5 a day to the Biograph studio. Here they were taking small dramatics from life and when one of the directors got sick they allowed Griffith to make a one-reel picture. He took the title of his story, put it on paper, built the scenario and personally acted, introducing the technical side of photoplay production.

David W. Griffith is an odd man, a man that has no time for the nothings of life. Opinions and revelations of life, gained at court in Los Angeles, is an [illegible] which every morning [illegible] in a room [illegible] all [illegible] manner on the plant he supervises every part of it, performs all scenarios, frequently writes short and pithy captions for productions and personally supervises the cutting and assembling of the finished film. He is a man of few words, but many ideas and books are all the time [illegible] by the other directors.

He is grateful for the favors of his friends, but remembers only those who have done him wrong. He is a man of few friends, but many acquaintances. He is a man who has no time for golf, tennis or anything else. He believes in dancing as the most ancient and the most beneficial of all exercises.

Griffith gets 500 letters and fifty telegrams every day.

He never fusses about trifles. He never does a particle of clerical work. He never stops at small or large financial obstacles, but goes right ahead regardless of financial problems. In brief, his one aspiration is to make the big picture, the great art product; and in that supreme achievement he is Napoleonic in his methods and results.

"The Birth of a Nation" at English's.

David W. Griffith, motion picture producer, will arrive in Indianapolis at 6 m this evening to be present at the first presentation here of his film story of the civil war and reconstruction, "The Birth of a Nation," which begins today a three weeks' engagement at English's. Mr. Griffith came east from his studios in California to attend the funeral of his mother in [illegible]ange, Ky., and makes only a brief [illegible]over here on his way to New York.

The Birth of a Nation" will be shown twice today at English's after today. It is the first motion picture to be shown in this city at regular theater prices. The same [illegible] presenting its presentation in New [illegible] Chicago [illegible] promised. Special [illegible] have been constructed on the first floor at English's in order to give the picture the right focus and position.

THE INDIANAPOLIS STAR.

MONDAY, DECEMBER 13, 1915.

ONE OF THE REMARKABLE motion picture actresses who take part in "The Birth of a Nation" is Miss Miriam Cooper, a pretty girl still in her teens. Her year's income amounts to a small fortune and her abilities are well displayed in the remarkable picture. She is a pronounced brunette.



Evansville Courier

"Birth of a Nation" Is Truly Marvelous

Courier

Famous Picture Opened a Week's Engagement at the Bijou Last Night

Evansville saw its first movie at two dollars high prices last evening at the Bijou theater when the D. W. Griffith spectacle "The Birth of a Nation," opened a week's engagement. It also witnessed the most wonderful production ever attempted by producers of stage or movies and one that is epoch making and has set a standard for the productions of movies.

It is all that has been claimed for it and must be seen to be appreciated. After having seen it as presented last evening, one can readily understand the prices charged and all must admit that it is well worth it for nothing as dramatic has ever been shown, and couldn't possibly be presented in any other way. The music in itself rendered by a splendid concert orchestra of over twenty pieces is a treat and adds materially to the effect of the picture. The scene was especially written for this picture and each bar and the action is a story. It with the stirring scenes depicted on the screen, thrills and carries the audience as no other production has ever done.

The photography that this marvelous picture has produced is wonderful and effects never seen before in movies, the pictures and with the thousands of people and scenes is shown in a clear manner. The production is perfect, perhaps, save for one or another of the scenes that are rather dark and one cannot distinguish the faces of the actors sitting close to the stage. The battle scenes fairly startle in the stupendous scale in which they are staged. They are as real as if the spectator were an eye witness. The good story running through the picture, told in such a graphic manner that it grips each spectator. Each of the many leading roles are enacted to perfection. Love, tears and smiles run through the picture in quick succession. The terrible days of the reconstruction period after the civil war in the South is shown in no small way. It holds the audience in a tense grip. The coming of the Ku Klux Klan and their wonderful work is cheered by the audience, as are many scenes, applause being frequent all through the showing.

The first part shows the South and North before the war, then the call to arms, the homes that were broken and the sacrifices made, many battle scenes due and night, the surrender of Lee to Grant, Lincoln at work, and all the famous characters are as true to life. The detail of each setting being perfect. The assassination of Lincoln in Ford's theater in Washington was a remarkable piece of staging, showing an exact replica of the stage and theater auditorium with the president's box and each move of this fatal evening depicted in a realistic manner. This and all historical happenings are recorded in a manner that is superb and will be lasting to all who see it, the historical features of the picture being in themselves worth the price of admission.

The second part takes up the days of reconstruction with the horrors of the carpet-bagger, the grafting politicians and the attitude and privileges taken by the colored people across. The coming of the Ku Klux Klan is shown in hundreds and hundreds of these riding men all attired alike as they ride over from [illegible] is no small feature.

The story is full and detailed and of the various features and the only fault that could be found with it is that it is an attraction that should be seen by every one and generally can. There is nothing offensive or depressing in the picture. There will be a matinee today and tonight at the usual prices.

THE INDIANAPOLIS STAR.

MONDAY, DECEMBER 13, 1915.

Tonight at English's

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will begin a limited engagement at English's Opera House tonight. The first-class metropolitan production will be shown here exactly as given in New York. The company arrived here this morning with two baggage cars of equipment, a symphony orchestra of thirty and a large force of carpenters, operators, electricians and effect men.

The advance sale has ben the largest known here in years, and Indianapolis promises to duplicate the wonderful business that has been done in all of the large cities of the East.

Many circumstances have conspired to make "The Birth of a Nation" the most widely-discussed play in the world. Suggested by Thomas Dixon's "The Clansman," it embraces a far wider range. Mr. Griffith's new art accomplishment covers ten years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction days. The early glories of the Confederacy, the devastation of Sherman's march to the sea, the awful siege of Petersburg, the signing of peace at Appomattox, the assassination of President Lincoln, these events pass rapidly before the enthralled spectator and lead up to the succeeding orgy of hate and oppression of the South. "the second struggle between the North and the South," a struggle to impose carpet-bag rule upon the South. The wild adventures and achievements of the Kuklux Klan dominate the final scenes, which yield a happy ending to the double romance of Northern and Southern sweethearts. Other marvels are the musical score, perfectly synchronized to the several thousand scenes. There is a Rembrandtlike management of light and shade in the depiction of the glorious beauty of outdoor nature. Griffith has played the entire gamut of romance and has created a new art-form of drama-spectacle with music.

INDIANA DAILY TIMES,

TUESDAY, DECEMBER 14, 1915.

FIRST NIGHT at the THEATERS

"BIRTH OF NATION" AT ENGLISH'S.

The very air was full of thrills at English's last night when D. W. Griffith's spectacle, "The Birth of a Nation," began a three weeks' run. It was Indianapolis' first glimpse of this most wonderful and most talked of moving picture while a liberal sprinkling of "bluecoats" served as a reminder of the stormy times incident to the showing of the picture in other cities. The "bluecoats" were there as a precaution only, and it is to the credit of the colored population of this city that the "precaution" was entirely unnecessary, for when the pictures are viewed calmly and dispassionately no question of color or race can be involved. The spectacle is simply a page torn from the most critical period of American history and visualized by depicting the horrors of war, it is a powerful preachment for peace. It shows how, even after the war had been fought, another and more sinister "war" was necessary before the new south rose triumphant from the ruins of the shattered confederacy. It shows how the cutest race was screamed to the fifth note than half a century of its freedom. And, above all, it shows how the states outgrew the petty claims of individual sovereignty until today these United States of America stand for "Liberty and Union, one and inseparable, now and forever." Columns and pages unnumbered have been written, and countless other columns and pages doubtless will be written on this superb spectacle, and its greatness and wonder and stirring appeal to the best instincts of the patriot will remain untold.

For the purpose of the production two Pontiac are taken, one from the north the other from the south. They are connected by the ties of friendship and the still stronger ties of love. Upon this foundation is built the story of the great struggle. In many details it closely follows Thomas Dixon's "The Clansman," which was inspired the picture. Both show similar household as proud captains alike as the spring and. The process as shown is all the magnificence of pictorial virtues vainly with an realism of acting to carry them. The authentic and faithful use of the flowers in the exquisite drawing the pictures from the colored [illegible] was produced of the time. The casting staff is thorough and exacting to exceptional. That the most difficult thing of the consistently perfect be portrayed. The portraits of the principal characters, because of the rapid changes of great happens and contrast from the north, and, to further that the [illegible] place in the [illegible] and heart [illegible] of a people stress and [illegible] war of freedom, the [illegible] stress and [illegible] revealed to [illegible] the great [illegible] of the [illegible] and [illegible] the [illegible] of the [illegible] is [illegible] [illegible] the [illegible] [illegible] of its [illegible] [illegible] and [illegible] [illegible] and [illegible] [illegible] [illegible]

A Merry Xmas and Happy New Year

TO THE FRIENDS AND OPPONENTS OF THE MOST WONDERFULLY SUCCESSFUL ATTRACTION EVER PRODUCED!

D. W. GRIFFITH'S Mighty Spectacle

750 Consecutive Times in NEW YORK

400 Times in CHICAGO

300 Times in BOSTON

300 Times in LOS ANGELES



200 Consecutive Performances Each in PHILADELPHIA, ST. LOUIS, PITTSBURG and SAN FRANCISCO

These Records Stand Unprecedented in the History of the American Stage

I DO not agree with the foes of this production that it arouses racial antipathies. On the contrary I am sure that for the first time in dramatic history it places the responsibility for the terrors of the reconstruction era where it rightfully belongs—upon the shoulders of the white scalawags and politicians who by their selfish schemes sought to make Lincoln's humane policies a mockery.

If in attaining this end our production has also served to elevate the artistic standards of the silent drama the year's labor has not been in vain.

D. W. Griffith

THE INDIANAPOLIS STAR.

MONDAY, DECEMBER 13, 1915.

ONE OF THE REMARKABLE motion picture actresses who take part in "The Birth of a Nation" is Miriam Cooper, a pretty girl still in her teens. Her year's income amounts to a small fortune and her abilities are well displayed in the remarkable picture. She is a pronounced brunette.



Evansville Courier

"Birth of a Nation" Is Truly Marvelous

Famous Picture Opened a Week's Engagement at the Bijou Last Night

Evansville saw its first movie at two dollars high prices last evening at the Bijou theater when the D. W. Griffith spectacle "The Birth of a Nation," opened a week's engagement. It also witnessed the most wonderful production ever attempted by producer of stage or movies and one that is epoch making and has set a standard for the producers of movies.

It is all that has been claimed for it and must be seen to be appreciated. After having seen it as presented last evening one can readily understand the prices charged and all must admit that it is well worth it for nothing as stupendous has ever been shown, and couldn't possibly be presented in any other way. The music in itself rendered by a splendid concert orchestra of over twenty pieces is a treat and adds materially to the effect of the picture. The stage was especially written for this purpose and each bar of the action is a story. As with the talking scenes depicted on the screen, thrills and carries the audience as no other production has ever done. The photography that this marvelous film has produced is wonderful and effects never seen before in motion pictures and with its thousands of characters and with its thousands of [illegible]

The battle scenes fairly startle in the stupendous scale in which they are staged. They are as real as if the spectator were an eye witness. The good story running through the picture, told in such a graphic manner that it grips each spectator. Each of the many leading roles are enacted to perfection. Love, tears and smiles run through the picture in quick succession. The terrible days of the reconstruction period after the civil war in the South is shown in no small way. It holds the audience in a tense grip. The coming of the Ku Klux Klan and their wonderful work is cheered by the audience, as are many scenes, applause being frequent all through the showing.

The first part shows the South and North before the war, then the call to arms, the homes that were broken and the sacrifices made; many battle scenes day and night, the surrender of Lee to Grant, Lincoln at work, and all the famous characters are as true to life. The detail of each setting being perfect. The assassination of Lincoln in Ford's theater in Washington was a remarkable piece of staging, showing an exact replica of the stage and theater auditorium with the president's box and each move of this fatal evening depicted in a realistic manner. This and all historical happenings are recorded in a manner that is superb and will be lasting to all who see it, the historical feature of the picture being in themselves worth the price of admission.

The second part takes up the days of reconstruction with the workings of the carpet baggers, the gentle people [illegible] and the attitude and [illegible] taken by the leaders and broken people. The coming of the Ku Klux Klan is shown in hundreds and hundreds of these riding men all striped [illegible] and with [illegible] and their wonderful work is thrilling. [illegible] and the [illegible] of the various [illegible] and the [illegible] would [illegible] [illegible] [illegible]

A Merry Xmas and Happy New Year

TO THE FRIENDS AND OPPONENTS OF THE MOST WONDERFULLY SUCCESSFUL ATTRACTION EVER PRODUCED!

D. W. GRIFFITH'S Mighty Spectacle

750 Consecutive Times in NEW YORK

400 Times in CHICAGO

300 Times in BOSTON

300 Times in LOS ANGELES



200 Consecutive Performances Each in PHILADELPHIA, ST. LOUIS, PITTSBURG and SAN FRANCISCO

These Records Stand Unprecedented in the History of the American Stage

I DO not agree with the foes of this production that it arouses racial antipathies. On the contrary I am sure that for the first time in dramatic history it places the responsibility for the terrors of the reconstruction era where it rightfully belongs—upon the shoulders of the white scalawags and politicians who by their selfish schemes sought to make Lincoln's humane policies a mockery.

If in attaining this end our production has also served to elevate the artistic standards of the silent drama the year's labor has not been in vain.

D. W. Griffith

THE INDIANAPOLIS NEWS, TUESDAY, DECEMBER 14, 1915.

"The Birth of a Nation" at English's.

The long heralded film spectacle, "The Birth of a Nation," produced by David W. Griffith, was shown for the first time in this city at English's last night. The theme is that of "The Clansman," Thomas Dixon's much discussed novel of the reconstruction period in the south. The scenes pictured by Mr. Griffith are of a nature to create race prejudice, and, as a side feature, the theater and foyer were filled with policemen last night, but there was no more need for them than there is demand for skates in the Sahara. Of course, the prejudice-creating phases of the picture have served well for publicity, but, the truth is, that no rational man or woman would permit himself or herself to be swayed to violence because of the spell of this motion picture.

"The Birth of a Nation" is a well acted, well photographed play. It is full of big scenes in which fine horsemanship is the thrilling feature. The portrayal of incidents in battle also serves to make the spectators sit under the spell of stirring photography and it was interesting to see a northern audience applaud the march of Confederate troops to battle while the orchestra played "Dixie." It was fine proof that the Mason and Dixon line has vanished from all patriotic American hearts.

Mr. Griffith has been daring in his portrayal of scenes famous in American history. He took his longest chance when he pictured the incidents leading to the assassination of President Lincoln and it must be said that it was effectively done, the stage manager having successfully shadowed the tragedy in Ford's theater so that its horror was not borne too closely to the vision of the spectator.

It is in the rides of the Ku Klux Klan that the photographer and stage manager have done their most effective work. The Klan was the result of dominating forces that gave the negroes rule in southern states following the civil war. The whites voiced their resentment by the organization of a secret society based on the principles applied by the Scottish clansmen. The flowing white robes and the masks of the Ku Klux Klan were sweet fruit for the motion picture photographer who worked on Mr. Griffith's production and he has made a thrilling and very realistic set of scenes showing the Klan riding to the rescue of the oppressed whites.

One of the real delights of "The Birth of a Nation" is the incidental music. Bugles, trumpets, drums and fifes work overtime in giving artistic shivers at the right moment. One splendid piece of concerted action between music and picture is the scene depicting the dancing of an old-fashioned rye waltz at a ball preceding the battle of Bull Run. "The Star-Spangled Banner," "Dixie" and "My Maryland" come in for a large share of the thrills supplied by the musicians. The orchestra is large and the music altogether pleasing.

"The Birth of a Nation" is a great piece of photography and stage direction. It took thousands of people to put on the big scenes and it is numbers and photography that make "The Birth of a Nation" notable. The spirit of race prejudice need scare nobody.

The engagement of "The Birth of a Nation" will continue through three weeks.

Mr. Griffith, the producer, was in Indianapolis last night on his way to New York. He is now at work on another historical spectacle but would not give its title or anything of its theme. His only word was that it would be even greater in magnitude than "The Birth of a Nation."

Following his visit to English's, Mr. Griffith spent almost an hour at the Keystone theater, witnessing for the first time the showing of the Triangle program in one of the smaler cities and he was an interested spectator.

THE INDIANAPOLIS STAR. TUESDAY, DECEMBER 14, 1915

ENGLISH'S—"THE BIRTH OF A NATION."

Col. Ben Cameron.....Henry Walthall
Margaret Cameron, the elder sister.. ..... Miriam Cooper
Flora, the pet sister.....Mae Marsh
Mrs. Cameron .....Josephine Crowell
Dr. Cameron .....Spottiswoode Aiken
Wade Cameron, the second son..... .....J. A. Beringer
Duke Cameron, the youngest son..... ..... Maxfield Stanley
Mammy, their faithful old servant.. ..... Jennie Lee
Hon. Austin Stoneman, leader of the House .....Ralph Lewis
Elsie, his daughter.....Lillian Gish
Phil, his elder son.....Elmer Clifton
Tod, the younger son.....Robert Harron
Jeff, the blacksmith.....Wallace Reed
Lydia Brown, Stoneman's mulatto housekeeper .....Mary Alden
Silas Lynch, mulatto Lieutenant Governor .....George Seigmann
Gus, a renegade negro.....Walter Long
Abraham Lincoln .....Joseph Henabery
John Wilkes Booth.....Raoul Walsh
Gen. U. S. Grant .....Donald Crisp
Gen. Robert E. Lee.....Howard Gaye
Nelse, an old-fashioned negro..... ..... William DeVaull
Jake, a black man faithful unto death ..... William Freeman
Stoneman's servant.....Thomas Wilson

Cabinet members, generals, military aides and attaches, secretaries, senators, representatives, visitors, soldiers, abolitionists, Ku Klux Klansmen, plantation crowds and mobs.

Preachers, politicians, Governors of states, state senators, United States senators, and many other dignitaries have used all their adjectives in praising the dramatic motion picture production, "The Birth of a Nation," the credit for which belongs to D. W. Griffith and which was produced in Indianapolis for the first time last night at English's before a house that was filled to its utmost capacity.

And it should have been! For "The Birth of a Nation" is probably the one motion picture which seriously rivals, for the first time in the history of the theater, the spoken drama. This picture with its intense dramatic interest, its extremes of bathos and pathos, its tense tragedy, its most stirring dramatic moments, its fine and sympathetic love romance, and, above all its most wonderful historical presentation of facts that can not fail to stir and inspire every American heart; really marks the wedding, in a sense, for the first time on the American stage of the unwritten and the spoken drama.

For a long time the writers about the drama have tried, as hard as they could to ignore the advent of the motion picture as a theatrical entertainment. The most wonderful achievement of Mr. Griffith in "The Birth of a Nation" has proved nothing more strongly than that no longer can this new art of the theater be ignored. As Prof. Hugo Munsterberg of Harvard, the most eminent psychologist in America has observed, the motion picture by appealing to the active imagination of the people performs a function that the spoken drama has never yet been able to fill. And he was speaking about the ordinary motion picture—the sort of picture that you can see for 5 or 10 cents in every hamlet of America today. But, even before he wrote his article, here had come D. W. Griffiths with this, the most wonderful of motion pictures to be produced in any country in the world, to demonstrate how, by the expenditure of tremendous energy, of high artistic taste, by the employment of great numbers of men and women, and by the use of a story which must be vital to every American heart, it was possible to present facts and dramatic incidents on the stage such as had never been deemed possible before.

I think it would be idle even to attempt to tell the story that is told in "The Birth of a Nation." It is supposed to be based—according to the advertisement, on Thomas Dixon's story of "The Clansman." In that novel, which we have all read, Mr. Dixon dealt with certain phases of American history; dealt with them in a rather superficial and trifling way. It remained for D. W. Griffith to realize how much broader, wider and more vital, such a theme might be. And so, though we have in this picture the essential love story in which the Northern boy loves the Southern girl and a Southern boy loves a Northern girl—a theme which has been handled by practically every novelist who has written about the civil war periods and the reconstruction period—we have very much more than that.

"The Birth of a Nation," so far from being a mere entertainment, is a stirring, vital and never-to-be-forgotten lesson in American history. It is the part of a story that no real American citizen could possibly sit through without tears of gratitude coming in his eyes, simply for the fact that he is made to realize that American citizenship is part of the inheritance. Here make pictures and clearly you are taken through those essential periods of American life which have stamped themselves upon the American nation, which have developed our liberties and which have made us the nation we are today.

There have been statements made in the press by paid agents and others as to how much this picture cost to produce; we have been told how many thousand men and women were employed in this production, we have been told how cities were built only to be burned and destroyed, we have been told how many thousands of rounds of ammunition were fired, and, finally, how many hundred of thousands of dollars it cost to produce. Always one seems to have to take the statements of advance agents with a grain of salt, but after you have seen this picture once, you will begin to realize that even the most extravagant statement you have heard about it may after all be true.

Take, for instance, the battle of Petersburg as you see it on the screen. I have seen, recently, a number of veritable pictures of the war in Europe, pictures taken from the German, the French and the Belgian battle fields, and yet I venture to say that none of them has been more truly realistic than those which are shown in "The Birth of a Nation." Literally thousands of fighting men are shown before you; the conflict extends over an extremely wide territory; there is attack and repulse; men fighting in the trenches, men driven from the trenches and, after the turmoil and the battle, one strikingly artistic picture entitled "Peace After War," which shows hundreds of the stark dead upon the battle field. I doubt whether anything on earth could so bring home to the minds of the American people the bitterness of the civil war as these pictures do. If that is true, how valuable a contribution this is to the American theater.

Again in other phases of the picture you see the gaunt and gigantic figure of Lincoln, who next to Washington stands as the apostle of our liberties, at his work in the White House; at his supreme task of pardoning those who sinned against the state; and you see the grim tragedy in Ford's Opera House, Washington—the very presence of the assassin, Wilkes Booth, being visualized—that makes you realize more strongly than ever before the greatest tragedy that ever happened in American history.

The scenes that have been most criticised in this picture drama, which is in effect and in reality one of the greatest dramas that has even been presented to the American people, are those which deal with life in the South during the reconstruction period. And yet these pictures are nothing if not veritable. They seem to show that the negro in the South immediately after emancipation was all evil and, therefore, to be condemned, but this is only a superficial view, for to one who sees these pictures understandingly must come the realization that whatever sins the negro in the South was guilty of, the carpet baggers—the men who tried to use the ignorant negro for their own ends—were alone responsible.

I know of nothing more graphic or terrible than the pictures which are shown of the negro Legislature in the South, as you see them in this picture. Truculent agitators may claim that such demonstrations of the truth are bound in the end to reawaken race prejudice, but thinking men will realize that these pictures of the negroes, as the race was, at the time when Lincoln tore the shackles from his limbs and made him a free man, only serve to emphasize the tremendous growth that the negro race has made in thought, in education and in living since the civil war ceased.

So, to thoughtful men and women, this strikingly dramatic picture of American history can not fail to be salutory. Through the genius of its producers you shall realize something of the cost that we in the United States have paid for liberty; you shall realize that every step of our advancement has been won by hard work, by clinging to high ideals, by faith in God and by trust in the right. This is a motion picture. What drama, what spoken drama interpreted by the greatest actors we have today could do more? You go and see this picture, you stand face to face with Abraham Lincoln, the martyr; with Thaddeus Stevens, with Gen. Logan; you actually see Gens. Lee and Grant shaking hands in that historic cottage at Appomattox, when the greatest peace that the world had ever known up to that time was declared. You are bound to realize that this is not fictitious romance or fiction, but that it is history, your history, accurately reproduced in every detail, from the first performance of Laura Keene in Ford's Opera House in Washington, D. C., to the terrific tragedy of Sherman's march from Atlanta to the sea.

The whole thing is stupendous in the imagination that has conceived the practicality of presenting it. It will stand as one of the greatest object lessons in American history ever offered to the American people, and above and beyond that—and it is with this thing that the critic has to deal—it will also stand as one of the greatest entertainments that has been offered for many years on the American stage. It will behoove you, in places, to laugh; but in many more places it will urge you to tears. It is

FILM, "BIRTH OF A NATION," GRIPS EMOTION OF AUDIENCE

Spectators at English's Theater on Opening Presentation of Picture, Weep, Laugh and Cheer Wonderful Photo Drama---Music Notable Feature.

It seems an incongruous thing to cheer a moving picture with so many perfectly live actors wandering around who would welcome it so gladly, but if any one can go to "The Birth of a Nation," now showing at English's Theater, and not cheer, he surely will have to show more self-control than the average person.

The spectators at the opening performance of this wonderful picture last night packed the house and cheered until they were hoarse. They couldn't help it. No one could help it. The picture is one continuous play on the emotions. The spectator openly sniffles one moment, laughs the next and cheers the next. Probably the cheers are the most frequent. The first part of the picture is nearly all wartime scenes—troops marching gaily away to join the colors, troops sweeping toward the enemy's lines—but the second half is even more exciting. It is in the second half that the marvelous Ku-Klux Klan scenes are shown.

Enthusiasm Runs High.

When that part of the picture arrived where the members of the klan, hundreds strong, in their ghostly costumes, were sweeping forth to avenge the wrongs done the "whites;" when they galloped to the rescue of the little cabin, where the remains of the Cameron family were beleaguered; when the horses came thundering down the road, or across a ford, then was when the spectators cheered at the tops of their lungs, rose half out of their seats, held their breath and gripped perfect strangers in nearby seats by the arm.

And the music—every old song that any one ever heard, or ever dug up out of a faded yellow music book, seems to be included in the medley that is a constant accompaniment to the pictures. "Dixie" —how every one cheered that! "Listen to the Mocking Bird," "When Johnnie Comes Marching Home," "The Girl I Left Behind Me," "Suwanee River" and many others—many so old that only the older persons in the audience could remember them—that music is something never to be forgotten.

A part of the proceeds from the show will be given to The Star Santa Claus Fund.

The Rotarians paid the pictures the compliment of making it the occasion for one of their theater parties. Nearly the whole middle section of seats downstairs was reserved for the Rotarians and their friends, and they were 300 strong. Dr. M. E. Clark was chairman of the entertainment committee.

"Birth of a Nation" Throbs With Stirring Songs of War

Sentimental and Patriotic Melodies of the Sixties Are Powerful Feature of Great Photodrama at English's Theater.

The orchestra at "The Birth of a Nation," the magnificent wartime photodrama at English's Theater, is one of the most important features of



SCENE IN "THE BIRTH OF A NATION."

the entertainment. Many old songs are embodied in this delightful musical medley, each melody being appropriate to the scene being flashed on the screen.

BATTLES IN 'BIRTH OF NATION'



By showing war in all its horror and grimness, "The Birth of a Nation," D. W. Griffith's mammoth spectacle, now being shown twice daily at English's, is one of the most powerful arguments for peace ever produced. The pictures show real war, with all the characteristics applied by Sherman. There is no vestige of glamour or glory left in which to clothe them.

The spectacle will be here for a limited engagement only, three weeks' limit having been set by the management when the pictures were sent to English's.

NOTES OF STAGE.

When Gen. Robert E. Lee at Appomattox wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say, not one of the numerous officers of Lee's staff was able to offer him one. At last an aide-de-camp extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom. The above bit of history was dug up by David W. Griffith during his staging of Lee's surrender to Grant, one of the most striking historical facsimile scenes in "The Birth of a Nation," now playing a limited engagement at English's. Gen. Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst Gen. Lee is shown in the complete panoply of military dress. "My aim," said Griffith, in speaking recently of such scenes, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

G. A. R. to See "The Birth of a Nation."

Arrangements have been made through Captain Wallace F. Foster and A. F. Miller, manager of English's, for members of the G. A. R. to see "The Birth of a Nation" as the guests of the theater Saturday afternoon. A number of seats have been withdrawn from sale and have been laid aside for the use of veterans of the civil war who may see scenes reproduced in which they themselves took part. Captain Foster will be at the theater at the matinee Saturday to identify the members of the G. A. R. who accept the invitation to see the spectacular photo-play.

PATHETIC SIDE OF WAR SHOWN IN "THE BIRTH OF A NATION"

Bugle Call Sounds During Progress of Dance Festivities, Summoning Young Gallants to Possible Death in Battle of Bull Run.

Finding Lincoln Impersonator For "Birth of Nation" a Task



Scores of Martyr President's Photos Used by Joseph Henaberg in Makeup and He Was Chosen for Part From Many Applicants.

Abraham Lincoln casts the spell of his wonderful personality over many scenes in D. W. Griffith's historical spectacle, "The Birth of a Nation," now at English's Theater.

In the making of this picture Griffith says that one of the hardest tasks he confronted was to get the man who would fit into his narrative and meet the combination of photographic and dramatic requirements.

About the first difficulty was to get photographs of the great President which would be authentic and still reveal the softer and finer moods of the man. The college professors who conducted the work of research on which Griffith based all of his historical scenes were able to discover about fifty different photographs of Lincoln.

No Photographs Alike.

Each was passed on by some personal friend of the President, who recalled him as he looked in the days just before and during the civil war. The odd part of it all was that no two photographs looked very much alike and yet old friends were willing to attest that all were good likenesses. The outlet from this difficulty was hit upon by Joseph Henaberg, the actor who appears as Abraham Lincoln in the big spectacle. He studied the dominant characteristics of the varying photographs and made a study in composite which embodied the salient features of all.

He was selected after forty other players had been tried and found wanting in some essential. Mr. Henaberg worked for weeks on his makeup and life studies and finally was able to create a character which has been pronounced by critics as the most perfect that art could attain.

In the scene where the President signs the first call for volunteers the makers of the picture who portray the distinguished personages there present are remarkable likenesses. Particularly is that true with regard to those who represent Secretary of War Cameron and Secretary of the Navy Gideon Wells.

THE INDIANAPOLIS STAR.

FRIDAY. DECEMBER 17. 1915.

NOTES OF THE STAGE.

"The Birth of a Nation," which is now playing a limited engagement at English's Opera House, marks the new method of writing history on the film. David W. Griffith, the brilliant producer of this spectacular masterwork recently said: "It is the impression with which history is to emerge in action in this picture that will be the chief point of the production. We must not lose sight of the fact that each frame will have a purpose for this picture and that purpose is to impress upon the audience a historical incident rather than to present a picture. Therefore, the picture will produce the effect of the scene, and a mere flash must be given all its portions that the spectator may not be distracted from the impression of the whole. Just as familiar as putting a record on a phonograph. In the schools, where geography, history and other subjects are taught by means of motion pictures, many of the pupils will be able to see the actual scenes of which they are studying. Thus the study will be made more interesting and the pupil will remember more readily what he has seen than what he has read. Many of the scenes in the picture are taken from old prints and photographs, and the accuracy of the costumes and settings is guaranteed."

ANA DAILY TIMES, FRIDAY, DECEMBER 17, 1915.

NOTES OF STAGE.



"Birth of Nation" Troupe Delayed When Actress Lost Valued Dress

Costly Gown Misplaced While Film Was Being Produced Necessitated Postponement of Acts, Bringing Expense of $500 to Management.



MISS LILLIAN GISH.

A dress worn by Miss Lillian Gish, playing the role of Elsie Stoneman in "The Birth of a Nation," at English's Theater, caused a loss of $500 to the proprietors of the film. It was an heirloom in her family, having been worn by her mother, a Springfield (O.) woman, at a ball that was broken up by Morgan's raiders. It was just the costume for the civil war scenes in which Miss Stoneman appears.

Miss Gish, playing the role of the great commoner's daughter, Elsie, wore this dress in the scene where she visits the Little Colonel in the hospital. Making her exit, she caught the garment on a nail of the uprights supporting the scenery. She sent the dress to be repaired. Four days later the scene of Elsie's visit to President Lincoln was about to be staged and she had to wear the same dress. The dress had not come back. Messengers found the seamstress had moved and nobody knew her address. Forty-eight hours elapsed before she was finally found. In the meantime the entire division of the company playing the domestic scenes of the life of Lincoln had to remain idle. Thus the dressmakers' tardiness cost the producers of "The Birth of a Nation" $500.

Announcement was made yesterday by Capt. Wallace Foster, patriotic publisher and manufacturer of flags, that he had completed arrangements with the management of English's Theater, for the free admission of Grand Army members this afternoon. Mr. Foster said he made arrangements for the admission of the members who wear their badges, and that he will be in the lobby before the opening of the afternoon performance to see that they are admitted.

THE FORT SMITH TIMES RECORD.

FRIDAY. DECEMBER 17, 1915.

BIRTH OF NATION PASSES CENSORS

"WORLD'S GREATEST PHOTO-PLAY PRODUCTION" OFFICIALLY SANCTIONED BY COMMISSIONERS.

IS HIGHLY PRAISED

MUNICIPAL FATHERS SAY THAT AS AN EDUCATIONAL PICTURE IT HAS FEW EQUALS IF ANY.

The photoplay production, "The Birth of a Nation," received the official endorsement of the city commission Friday, following a private run of the picture Thursday afternoon, when the commissioners, sitting as a board of censorship, viewed the production at the New.

Following is the resolution passed by the commission Friday morning:

"The Birth of a Nation.

"As an educational picture as far as it has few equals, if any, and should be seen by every person, young and old, white and black, who is interested in any way in the historical events connected with this country, especially the civil war.

"It portrays in the most striking manner all the horrors of war as well as showing the progress secured to us by the professional politician in connection with the scheming and unscrupulous individual who is ever ready to take advantage of the honest and unsuspecting prejudices of race or color. And to those who have cried out in protest this picture would appear to be free from it as it portrays with strikingly true colors the idea of condemning injustice in any way, but will in more pronounced to all right-minded people as calculated as well as convincing the horrors of one of the greatest controversies of the age."



MAE MARSH ENGLISH'S



Scene from "THE BIRTH of A NATION" ENG

Lee's Surrender Striking Scene in 'Birth of a Nation'

Although the leaders of the opposing forces in the Civil war appear for only a moment in D. W. Griffith's "The Birth of a Nation," at English's, the scene in which Gen. Grant receives the surrender of the army of the south from Gen. Lee is one of the most striking in the famous photoplay.

As the scene unfolds, Grant is discovered at a plain table reading the draft of the terms of surrender. Lee is seated at the left of the room. The staffs of the two generals are grouped about. The expression on Lee's face clearly indicates what is passing through his mind. A forlorn leader of what is no longer even a forlorn hope, he sits with bowed head most of the time while Grant is reading the important document.

As Grant, having finished reading, and having affirmed his signature, rises the contrast between the two men is striking. Grant, about five feet eight inches tall, his square shoulders inclined to stoop, is without his sword. He wears a fatigue uniform. Lee presents a different picture. He is carefully and correctly dressed, his six feet of stature and faultless form towering over his conqueror, a statue in gray. The contrast in manner is equally marked. Grant, with hand in pocket, approaches Lee with an easy

"BIRTH OF NATION" AT ENGLISH'S.

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," which will commence tomorrow the last two weeks of its engagement at English's. This realization of Civil war and reconstruction days by means of motion picture, music and mechanical effects overshadows in its greatness all of the dramas of the older stage art and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history, but it has received the overwhelming indorsement of more than 5,000,000 persons who have witnessed it.

The battle scenes mark the supreme achievement of motion photography up-to-date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned, but well acted. You actually see death in some faces as the men fall in close combat. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley. The so-called war pictures sent over from Europe seem tame in comparison.

Other great historic scenes include skillful facsimiles of Lincoln's first call for volunteers, Lee's surrender to Grant, Sherman's march to the sea and President Lincoln's assassination in Ford's theater, Washington, April 14, 1865.

The second part of the spectacle is devoted to the reconstruction days when the south uprose a second time and threw off the carpetbagger-negro tyranny. The Ku Klux Klan are the protagonists of this part of the story. Their wild rides, rescues of harried whites, and their snatching of victory from the jaws of defeat are represented with the infinite spirit, dash and elan for which Mr. Griffith's spectacular work is so remarkable.

Intertwined with the mighty epical progress of the story are two beautiful romances of the blue and the gray. Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aiken, Ralph Lewis, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William De Vault, William Freeman and J. A. Berlinger.

The wonder was capped by having the thousands of scenes accurately synchronized in a sort of "grand opera" musical score played by a symphony orchestra of thirty musicians. Reports have declared this magnificent score forms an artistic achievement fully as great as the picture itself. There are two performances daily except Sundays, when only one is given, at 8:15 p. m.



MIRIAM COOPER, IN "THE BIRTH OF A NATION" ENGLISH'S.



MAE MARSH, IN "THE BIRTH OF A NATION" ENGLISH'S.

two performances daily at English's except on Sundays, when only one performance is given at 8:15 p. m. This will be the only engagement played in this vicinity this season.

picture of American history which will make an indellible impression on both children and adults. Running through the historical scenes are two romantic love episodes in which a colonel of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the colonel of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in as thrilling and soul-gripping a story as was ever staged. Love turns to hate and then to love again as each girl watches the grim struggle with partisan eyes and remains loyal to the land of her birth. These love scenes are taken from Thomas Dixon's world-famous stories, "The Clansman" and "The Leopard's Spots." The cast includes such favorites as Henry B. Walthall, Mae Marsh, Miriam Cooper, Spottiswoode Aiken, Lillian Gish, Ralph Lewis, Robert Harron, Wallace Reed and others. The symphony orchestra of thirty is a pronounced feature of every performance. The score by Joseph Carl Breil is a masterpiece of illustrative music. "The Birth of a Nation" has surpassed all theatrical records for long runs in New York, Boston, Chicago, Philadelphia, Pittsburgh and St. Louis. There are

ENGLISH'S—"THE BIRTH OF A NATION."

"The Birth of a Nation," D. W. Griffith's marvelous spectacle, will remain only two more weeks at English's opera house as the engagement most positively terminates saturday night, Jan. 1. The historic features of this presentation have attracted wide attention and educators all over the world have been convinced that there is no more effective way to tell the story of a nation. In pictorial form are shown such stirring events in history as Sherman's march to the sea, the last gallant stand of the Confederates at Petersburg, the surrender at Appomattox, the assassination of President Lincoln and the close of the Civil war. Many scenes also are shown depicting the dramatic events of the days of reconstruction in the south. Thousands of scenes accurately synchronized in a sort of "grand opera" musical score played by a symphony orchestra of thirty musicians. Reports have declared this magnificent score forms an artistic achievement fully as great as the picture itself. There are two performances daily except Sundays, when only one is given, at 8:15 p. m.

NOTES OF THE STAGE.

ENGLISH'S NOW

Every Evening 8:15
INCLUDING SUNDAYS
Daily Matinees . . . 2:15
EXCEPT SUNDAYS

LAST TWO WEEKS

18,000 PEOPLE
3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE



LAST TWO WEEKS

The WORL'DS MIGHTIEST SPECTACLE

SEEN BY FIVE MILLION PEOPLE

Engagement Positively Terminates, Sat., Jan. 1

"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices usually charged for such attractions and will positively not be shown any other place in this vicinity this season.

PRICES EVENINGS—Lower Floor $1.00, $1.50, $2.00. Balcony 50c, $1.00. Gallery 25c.
ALL MATINEES—Lower Floor 50c, $1 00. Balcony 50c, $1.00. Gallery 25c.

ENGLISH'S NOW

Every Evening . . . 8:15
INCLUDING SUNDAYS
Daily Matinees . . . 2:15
EXCEPT SUNDAYS

D. W. GRIFFITH'S

LAST TWO WEEKS

18,000 PEOPLE
3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE



LAST TWO WEEKS

THE WORLD'S MIGHTIEST SPECTACLE

SEEN BY FIVE MILLION PEOPLE

Engagement Positively Terminates, Sat., Jan. 1

"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices usually charged for such attractions and will positively not be shown any other place in this vicinity this season.

PRICES EVENINGS—Lower Floor $1.00, $1.50, $2.00. Balcony 50c, $1.00. Gallery 25c.
ALL MATINEES—Lower Floor 50c, $1.00. Balcony 50c, $1.00. Gallery 25c.

ENGLISH'S NOW

Every Evening 8:15
INCLUDING SUNDAYS
Daily Matinees 2:15
EXCEPT SUNDAY

D. W. GRIFFITH'S

LAST TWO WEEKS

18,000 PEOPLE
3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE



LAST TWO WEEKS

THE WORLD'S MIGHTIEST SPECTACLE

SEEN BY FIVE MILLION PEOPLE

Engagement Positively Terminates Sat. Jan. 1

"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices usually charged for such attractions and will positively not be shown any other place in this vicinity this season.

PRICES EVENING—Lower Floor $1.00, $1.50, $2.00. Balcony 50c, $1.00. Gallery 25c.
ALL MATINEES—Lower Floor 50c, $1.00. Balcony 50c, $1.00. Gallery 25c.

ALHAMBRA

ONE NIGHT ONLY
THURSDAY, DEC. 30
Commencing at - - 8:00 P. M.

SHELBYVILLE, INDIANA Thursday

8th WONDER OF THE WORLD

Cost $500,000



The Mightiest Spectacle Ever Produced

Took 8 Months to Make

BASED ON THOMAS DIXON'S "THE CLANSMAN"

18000 PEOPLE



3000 HORSES

DIRECT FROM ENGLISH'S OPERA HOUSE, INDIANAPOLIS, WITH THE ORIGINAL "BIRTH OF A NATION"

SYMPHONY ORCHESTRA

Prices $1.00 and $1.50. - - A Few Choice Seats at $2.00

54
Evansville Courier

CENSOR BOARD MADE PERMANENT

Mayor to Submit All Questioned Films to Committee Viewing "Birth of Nation"

Courier

WILL NOT STOP SHOWING

Board Reviews Picture and Hears Protests Before Recommending Non-Interference

No Reflection on Modern Race Answer to Objection of the Colored Delegation

The film drama, "The Birth of a Nation", was passed intact yesterday afternoon under the censorship of the committee of six appointed by Mayor Bosse to exercise full power over the destinies of the picture here.

The mayor decided last night to vest the censorship of all future films on which complaints are made in the hands of the board that acted yesterday, creating a permanent city board of censorship.

The censors are Prof. E. P. Wiles, principal of the high school; Mrs. W. R. Davidson, Attorney Frank E. Hatfield, Mrs. Henry C. Murphy, Richard Rosencranz, and Mrs. George S. Clifford.

The members of the censor committee declined to express a personal opinion of the picture but it was decided that one of their number, Attorney Frank H. Hatfield should give out a formal statement of their findings. The statement was written by Mr. Hatfield last night and is as follows:

Report of Censor Committee

The committee appointed by the mayor to report on the advisability of allowing the "Birth of a Nation" to be shown in Evansville held a session at three o'clock Monday afternoon and gave audience to the committee appointed by the colored people and then went to the theatre and saw the second half of the picture, that being the only portion objected to by the committee from the colored people.

Before coming to Evansville the picture has had some objectionable features eliminated and the committee unanimously decided to advise against interfering with the show.

The committee is impressed with the fact that this picture depicts a very unhappy and unfortunate condition but it reflects credit and not discredit on the present-day negro. The picture portrays the vicious characteristics of the negro as the result of slavery and one is impressed with the wonderful development in the colored race since those unhappy days.

To the impartial mind this picture serves as a revelation of great progress and development of racial and social conditions and a most hopeful view for the future.

MRS. W. R. DAVIDSON,
MRS. H. C. MURPHY,
MRS. GEO CLIFFORD,
RICHARD ROSENCRANZ,
E. P. WILES,
F. H. HATFIELD,
Committee.

Stage Hines, who witnessed the special run with the censor board, also declined to say what he thought of the film.

Colored Committee Protests

A committee headed by Rev. W. D. Shannon, representing the Association for the Improvement of Colored People, was the first to appear before the board. Rev. Shannon made an eloquent plea for the condemnation of the film on the ground that Thomas Dixon, the author of the Clansman, on which the picture was based, had as his purpose the stimulation of the colored people hatred this commonwealth.

It will be almost impossible for our white friends to witness the destitution of the colored people falsely depicted in this picture," Rev. Shannon said, "without going away with a bad feeling for the negro in their hearts."

He cited the recent lynching in Henderson as an example of racial prejudice and declared showing the picture here may become particularly dangerous as to put the feeling on such occurrences is contagious and might be caught up here.

Manager William F. Ross of the Wells-Hippodrome conferred with the board and explained that the film shown here is the same as it has been shown in other cities.

The Shannon committee was composed of Dr. A. F. Wilson, W. A. Hanna, W. R. Hall, principal of the Clark high school, Jr. Jeremiah Dodson, Harry H. Brown, Attorney Hugh Dyer, W. A. Burgess, Will Cooper, D. Davis and Rev. A. W. Rogers.

The members of the F. P. Wiles, principal of the high school, manager of the theatre contracting arranged to hold the matinee at 2 o'clock so the school children could attend. It will probably be given tomorrow afternoon.

THE INDIANAPOLIS NEWS,

MONDAY, DECEMBER 20, 1915.

"The Birth of a Nation," the motion picture story of the civil war and reconstruction, begins its second week at English's today. Matinees are given daily.

INDIANA DAILY TIMES,

MONDAY, DECEMBER 20, 1915.

"The Birth of a Nation," D. W. Griffith's massive spectacle, in the last two weeks of its engagement at English's is the largest and most important production of a decade, yet not one word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects and realism, whilst the wizard of the screen, D. W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the states and the reconstruction of the southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "out-door" drama cost $500,000.

Several of the actors are of southern lineage. For every character, however small, Griffith found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying rules. The result is not acting, but life itself. Such realism is never seen on the old-fashioned stage.

THE INDIANAPOLIS STAR.

TUESDAY, DECEMBER 21, 1915.

ENGLISH'S—"THE BIRTH OF A NATION."

D. W. Griffith's stupendous spectacle, with symphonic setting, has entered upon the last two weeks of its run at English's Opera House. Despite the interest in Christmas shopping and preparations for the Merry Yuletide, "The Birth of a Nation" has attracted during the last week the same large audiences that have marked its presentation elsewhere. This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. Imagine condensing the living details of the greatest era of American history into one evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in the making. It shows the states in the throes of internecine struggle and the high lights of that grim conflict illumine that period as though a brilliant comet flashed across the sky. The bringing of the slaves to America, President Lincoln signing the first call for volunteers, guerrilla warfare in the Carolinas, the Battle of Petersburg, the surrender of Lee to Grant at Appomattox, the assassination of President Lincoln, the proceedings of the negro Legislature in South Carolina and all of the baneful deeds of the reconstruction period are made to live again.

Throughout the epoch-making historical scenes runs a romantic story as fascinating as any that Alexandre Dumas ever penned. Tragedy and comedy are interwined as in the tragedies of Shakespeare. Applause rings through the theater as though the actors were of real flesh and blood on the stage. It is almost eerie to sit and listen to people cheering illusive figures on a screen. Griffith has created an illusion that a Hermann would never dare attempt. One of the most effective features is the really brilliant musical setting. During the two hours and a half of the presentation the orchestra plays a symphonic setting which fits in perfectly with the unfolding story and which includes not only wartime melodies, but excerpts from the old masters. But above all, the biggest thing in the score is the adroit use of the Big Ben call. It is an adaptation of the famous call in Wagner's "Die Walkure." It strikes across the moments of agony, horror and suspense like a clarion note of rescue from another world. It is heard again and again as the ghostly patrol changes every night along the coop in camp.

This marvelous blending of film and music was an inspiration and the result has been the marvel of the amusement world. Until "The Birth of a Nation" came to Indianapolis the rumors of its wonderful success were perhaps received with a grain of salt, but now that it is here no doubt remains and to the wonders of its triumph it is to wonderful big that people go again and again to witness its marvels. Like a three-ring circus it is impossible to grasp it all at once.

In the two more weeks remain of its engagement it is safe to say that there will be few vacant seats at English's the remainder of this week and next.

THE INDIANAPOLIS STAR.

TUESDAY, DECEMBER 21, 1915.

The management of "The Birth of a Nation," now playing at English's Theatre, and Ad F. Miller, manager of that popular playhouse, wish to congratulate the people of Indianapolis for their appreciation of the production. Mr. Miller says that the attendance for the first week of the engagement has been the largest in the history of the theatre.

THE INDIANAPOLIS NEWS,

TUESDAY, DECEMBER 21, 1915.

Appomattox Scene of Ruin.

Grown up with underbrush and scrub pine is the spot that marks "the end of the war," when General Grant and General Lee, the two opposing commanders, firmly clasped hands. There are few of the comrades still left who remember that bright, sunshiny day at Appomattox courthouse, when the two generals, flanked by other generals of their commands, went into the Wilmer-McLean house and arranged the terms of surrender that meant the end of the war and the return of the citizen armies to their civilian occupations.

Out of the beaten track as it is, Appomattox has fallen into ruin. The famous apple tree is now preserved only in memory and in the quatrain cited so memorably by Roscoe Conkling in the Republican convention of 1880. The quiet little county seat of Appomattox had slumbered in obscurity until April 9, 1865, when it took its place in history, to be forever remembered in connection with the names of the great leaders of the civil war and the end of the lost cause. Unlike other famous battlefields there has been no attempt to preserve the spot that marked the most important event of the great American conflict. Only three houses remain. Even those are badly warped, giving promise that they, too, will soon rot, and that weeds, followed by scrub pine, will soon hide their sites from view. Two of these houses have long been abandoned. The other is occupied by the large family of a small farmer, a stranger to that part of Virginia and unfamiliar with and apparently indifferent to the great memories of the county in which he lives.

At the time of the surrender the village had been reduced by four years of war to a ramshackle crossroads hamlet. A cluster of dwellings, mostly of wood, a livery stable and a store or two were built around the sleepy courthouse square. The courthouse was burned down twenty years ago, and today the desolate courthouse square is but a place of ashes, charred plaster and shattered bricks.

Because of this condition the lifelike reproduction of the surrender of General Robert E. Lee to General U. S. Grant, at Appomattax courthouse, in David W. Griffith's "The Birth of a Nation," which began its second week at English's yesterday, is particularly interesting and valuable. The place is hallowed ground in the story of America and it

is unpleasant to learn that fire and flood, vandal hands and public indifference and want of care have brought desolation to the spot whose name so appeals to both north and south, there united in lasting peace. It is to be regretted that this place of peace has not received the attention of those who have labored to erect monuments in historic spots.

INDIANA DAILY TIMES,

TUESDAY, DECEMBER 21, 1915.

"BIRTH OF NATION," AT ENGLISH'S.

"The Birth of a Nation" entered the last two weeks of its run at English's last night and the mighty picture spectacle pleased a large audience. No picture ever has caused as much comment and discussion in all circles of society as this stupendous enterprise. D. W. Griffith, the master mind behind the production, has left nothing undone in the way of historical accuracy and a compelling story in the making of the film. Nothing has he left any gaps in the proper presentation and setting of the picture. The symphony orchestra, for example, with its fitting music for each part of the picture from the comedy touches to the grim tragedies of war from home devastation to "peace at last," there is nothing left out that would add the tiniest bit of color to the work. That is one reason why it is so enjoyable to witness. Everything necessary to its complete presentation is there. Even the projection is flawless, and there are no slipping films, no flickering lights, no noise or anything to mar the real art of it.

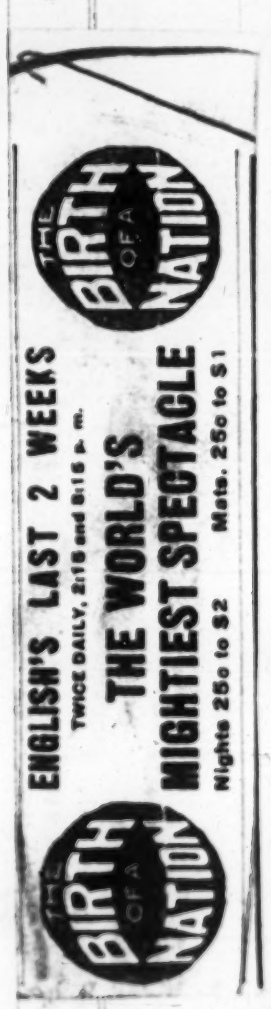
Of course, the story told is a real story, for one thing it is shown in the making. Its vivid drama is mirrored the agony of a nation whose people by fraternal ranks the grim and mighty battle that follows, typified in the battle of Petersburg, and then the awful days of the reconstruction that followed, when Griffith does not fight by the true leaders Big Nine Films that was an encouragement to the enforcement of law and order in the south as the righteous were in the west. Through it all runs a sound story, the love affair of two men and two women of the north and south. Piquant incidents in contrast to the grim struggle of two nations locked in war, but at its close they rise as does it the human element into the telling of them that only sympathies go out to the characters in the show that compels them.

Again going back to the physical side of the picture it is unusually interesting from the mechanics employed. The film requires the huge amount of time that was necessary to produce it. The photography is fine the contrast in colored scenes and the use of the green tints used in one of the scenes of the play and brought out in all prints, that adds much to the beauty of the film.

INDIANA DAILY TIMES,

WEDNESDAY, DECEMBER 22, 1915.

D. W. Griffith, who recreated the scenes of the Civil war and reconstruction, and offered them to the public in one mighty spectacle, was peculiarly fitted for the task. His father was Jacob M. Griffith, commander of a confederate brigade, and all his kinfolk endured the terrific sufferings of the post-bellum days. For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally at the cost of $500,000 he realized his dream in "The Birth of a Nation," now in the last two weeks of its run at English's.



THE INDIANAPOLIS NEWS,

WEDNESDAY, DECEMBER 22, 1915.

Fairness to Negroes.

To the Editor of The News:

Considering the great influence of the press in the life of a people, its power for good or evil, its almost weird influence as a molder of public opinion, its ability to mar or make a career, and more important still, its place as the voice of the people in the affairs of a great city, I feel that I should send you a word of thanks for the fair and impartial stand of your great paper in all things pertaining to the doings of the colored people, and in this connection I make special reference to your editorials and news matter on the occasion of the death of Dr. Booker T. Washington and the recent memorial held by the colored citizens of Indianapolis. I am not unaware that a great paper like The News has interests only to serve to the public good reading matter, but regard as it, freedom of the kind as out of there are treated for, or I feel that you will agree with me when I say that to no one in all the world were more fitting tribute paid than by the citizens of Indianapolis, irrespective of race, color or creed, when they met together in the Masonic temple and with one accord and one heart, while the many dignitaries of which were present, paid homage to the memory of the great man who had gone. Therefore, I feel that the many expressions of appreciation through the daily press of the city, and especially the fair and impartial stand of your paper, are worthy of the highest commendation, and we have reason to be proud of the fact that we have papers of our own, but those who are not prominent front page notice, and I am sure that the many communities and good people of the great city of Indianapolis will join me in this expression of appreciation and gratitude.

Yours very truly,

THE INDIANAPOLIS STAR.

WEDNESDAY, DECEMBER 22. 1915.

"Birth of Nation" Producer Gives Help to Santa Fund



D. W. GRIFFITH.

Being without actors, although presenting one of the greatest theatrical attractions in Indianapolis this season, and wanting to help The Star Santa Claus Fund through the Actors' Frolic at the Claypool Hotel at 10:30 o'clock tomorrow evening, D. W. Griffith, producer of the motion picture masterpiece, "The Birth of a Nation," which is being shown at English's Theater, has given The Star two lots of seats for six nights to be sold at auction at the Frolic.

Choosing the best seats in the house for every day from Friday until the following Wednesday, Mr. Griffith has delivered these to The Star. They will be auctioned at the Claypool tomorrow evening and the tickets will be delivered to the highest bidder immediately on conclusion of the bidding.

For Dec. 24 each of the two lots of tickets will be for three seats, for Christmas day four seats each; for Sunday, five seats in each; for Monday, four seats in each, and for Tuesday and Wednesday, two seats in each.

THE MORNING TELEGRAPH.

TUESDAY, DECEMBER 21, 1915.

DEFEAT EFFORT TO RESTRICT FILM

Theatrical Owners of Detroit Have Proposed Ordinance Withdrawn After Three-Hour Fight.

"BIRTH OF A NATION" THE ISSUE

(Special Dispatch to The Morning Telegraph.)

DETROIT, Dec. 20.

After a three-hour's verbal battle before the Council Ordinance Committee here this morning the local theatrical managers gained a victory over the reform element, who were striving to have a new ordinance adopted that would prohibit the presentation of pictures and plays that tend to create race prejudice or have unconventional plots. More than one hundrerd and fifty theatrical representatives, comprising the owners of legitimate, vaudeville and motion picture houses, appeared to argue for their side of the question, while the fight to put the ordinance through was conducted by the leading ministers and members of the negro race of the city.

The ordinance gained its inception by the impending engagement of "The Birth of a Nation," the sensational motion picture that deals with conditions in the South during the wartime. It was decided to leave the decision as to whether or not this film shall be permitted to appear with the Mayor. A delegation of ministers and attorneys will visit the city executive to-morrow afternoon to urge him to prohibit the film, it was said after the meeting to-day.

J. J. McCarthy and Theodore Mitchell, of New York, representing D. W. Griffith, the producer of "The Birth of a Nation," were present and spoke against the adoption of the ordinance. The ordinance was finally withdrawn upon the assurance that money would be appropriated in the near future with which the recently appointed recreation commission could carry on the work of censoring plays and pictures.

"The Birth of a Nation" is booked for a two-weeks' engagement at the Detroit Opera House, beginning on January 3.

THE INDIANAPOLIS STAR. 55

THURSDAY, DECEMBER 23, 1915.

THE STAR DINES ROUTE CARRIERS

Annual Christmas Turkey and Ice Cream "Feed" Given for 110 Employes of Circulation Department at Grand Hotel.

MANY PRIZES DISTRIBUTED

William McCarthy, Veteran in Service, Receives $10—Youthful Gus Shoemaker to Spend His $2 to See "Bertha Nation."

It was the aristocracy of Newsboydom that attended The Star's Christmas turkey and ice cream "feed" for the route carriers of Indianapolis at the Grand Hotel last night. There were no grimy faces, no licking of knives and no "hully gee kid" stuff. On the contrary scores of clean visages shined above starched collars, forks were used intelligently, the English would have done credit to the editorial page, for these "newsies" were of the property owning class, the holders of vested rights and routes which represent a real cash value.

After the 110 present had removed the last lingering traces of ice cream from the plates of the final course the important part of the evening began—the distribution of cash prizes, amounting to $300, to more than eighty joyous carriers of The Indianapolis Star.

Payne Is Toastmaster.

Charles Payne, circulation manager, was toastmaster. William D. Keenan of the display advertising department was the first speaker and was followed by Harry E. Myers of the want ad. branch. George Curry of St. Louis and New York brought the speech making to a close.

The prizes were presented to the winners by Robert Davis, city circulation manager, amid whoops, cheers and enthusiastic stamping of feet. Probably the biggest hand of the night went to William McCarthy, the oldest carrier in the service, who is now in his fifties. For the third successive year he captured the $10 first prize for his district in the northeast section of the city.

Close behind McCarthy in popularity came little Gus Shoemaker, 25 North Bismarck avenue, a wideawake, 13-goin'-on-14 American kid. When Gus got $2 he was 99 per cent beams and although he modestly refused to make a public address he consented to a private interview.

Intends to See Movie.

When asked how he intended to invest his winnings, he said:

"I'm going to have a good time with it. I'm going to this big movie at English's that I've been hearing so much about. This Bertha Nation must have Mary Pickford and Charlie Chaplin beat a mile from the price they are charging for her. They say she is a swell actress."

Other carriers who won prizes of $10 were: Dee Ludwig, eastern district; John McKinney, [illegible]; Ralph Mueller, southern district; Max Graham, eastern district; Charles Purdyce, Haughville district, and Charles Schafe, northern district.

The musical part of the program was supplied by Charles Purdyce, soloist; Misses Hines and Berenice Reagan, violin soloists, and Mrs. A. H. Tingle and Isabelle Cannon, accompanists.

1915.

THE INDIANAPOLIS STAR.

WEDNESDAY, DECEMBER 22. 1915.

When David W. Griffith started the outdoor staging of the civil war and reconstruction scenes in "The Birth of a Nation," now at English's opera house, he was confronted with seemingly insuperable difficulties. An area about as large as the corner of Belgium occupied by the Anglo-French forces was required for his private war. Thousands of cavalrymen and members had to be shown in their hair raising rides of the Ku Klux Klan. These runs were supposed to be made over many miles of typical Southern sandy roads. Though an admirer and friend of the film, Griffith is not a "yes man," with power to commandeer, as is, however, a diplomat, and in the emergency he applied to the county authorities. They gladly consented to mark off an area of ten square miles for the use of the performers. Along all of the roads within this area the county commissioners placed notices forbidding all traffic on the days Griffith was using the section. The result was still a disappointment. The

INDIANA DAILY TIMES,

THURSDAY, DECEMBER 23, 1915.

Next Sunday night will begin the last week of the engagement of D. W. Griffith's wonderful new art of pictorialized spectacle, "The Birth of a Nation," at English's. The first half of this great picture exhibits the salient events of the civil war, which came to a close 50 Appomattox fifty years ago; Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theater. In the second half the south's "second uprising," this time against the carpetbag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Colonel," Ben Cameron, with the portuguese, Elsie Stoneman, and that of the staunch Capt. Phil Stoneman with Margaret Cameron, the South Carolina belle, maintains two threads of love interest throughout the story. The fun and frolic of plantation days, as well as the heartaches and pathos of the stricken south, are shown. The great out of doors is Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are graced with thousands of participants, [illegible] people and [illegible] horses. There are [illegible] in this great spectacle and it [illegible] to produce. In the musical [illegible] Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of the [illegible] score with the appearance of the important characters and the [illegible] of the principal scenes. This is played by an orchestra of thirty. Some [illegible] the old wartime tunes, thus lending [illegible] realism to the [illegible] pictures. The [illegible] of [illegible] [illegible] [illegible]

56 Hamilton County times Dec 24
Greenfield. The Anaconda Democrat Thursday Morn. Dec 23 + Tuesday afternoon Dec 22

The Newcastle Courier Dec 23

INDIANAPOLIS NEWS,

SATURDAY, DECEMBER 25, 1915.



WORLD'S GREATEST PHOTO SPECTACLE

Griffith's "Birth of a Nation" is the Most Extraordinrry Achievement of Age.

THE TRIUMPH OF A NEW ART

In Producing Th's Remarkable Play 18,000 Persons Were Used - Makes History Lifelike.

David W. Griffith's most extraordinary achievement with his new photo-spectacle, "The Birth of a Nation," now playing at English's Opera House, Indianapolis, is that of making history live. He has touched the high peaks of American history—the introduction of Slavery, the War of Secession, the surrender at Appomattox, the death of Lincoln, the miseries of Reconstruction, and the restoration of the South to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics, Mr. Griffith has not only surpassed the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimilies of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny. Often the old war shouts are heard in the audiences from the lips of veterans who momentarily forget that it is only a picture. It is hard to keep one's feet from dancing to the well-beloved tunes of the martial music. Scenes in the latter half of the pictures are so skilfully managed that often the applause is practically continuous for half to three-quarters of an hour.

"Cabiria" and "Quo Vadis" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed. It is a curious sight now in New York to see dozens of speculators asking three and four dollars a seat for a moving picture, whilst inside at the box office the public gladly pays the regular scale of prices at a fashionable metropolitan theatre.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief, the magnitude of the stupendous film dwarfs the average stage play into insignificance.

Theatrical producers and observers are wondering what will be the next evolution of the art. Will the cinema replace the text-book in the public schools? Will the Walter Scotts and the W. M. Thackerays of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who, like Griffith, can turn out hundreds of Rembrandt, Corot and Turnerlike scenes in an evening's entertainment?

Some of these queries seem daring now, even grotesque. Yet, in view of what is happening around us, it is hard—nay, impossible—to set any limits to the future achievements of the motion picture.



MAE MARSH IN "THE BIRTH OF A NATION" - ENGLISH'S

Next Week in the Local Playhouses

ON MONDAY "The Birth of a Nation" begins its third and last week at English's. Based on Thomas Dixon's prejudiced and one-sided novel, "The Clansman," and produced by D. W. Griffith, the son of a Confederate general, this most spectacular of all the "movies" produced in America, rivaling "Quo Vadis?" and others made abroad, is largely a glorification of the Ku Klux Klan and a defense of its methods. Beginning with some of the most vivid scenes of the civil war, such as the battle of Petersburg, the assassination of Lincoln, the surrender of Lee, etc., the film in its second part is almost wholly a dramatization of the Dixon novel, setting forth the dark days of reconstruction in the south, days that might as well be left buried in aged memories and contemporary records. These days, however, have afforded the producer opportunity for thrilling motion picture climaxes and these, backed up by the most stupendous advertising campaign in the history of amusements, have induced the public to attend even at the regular theater prices, whereas they paid only a fourth as much for equally spectacular and entertaining films in "Quo Vadis" and "Cabiria." Verily, it pays to advertise.

The final week is unbroken except for the performance of Oscar Wilde's "An Ideal Husband," by the Yale Dramatic Association Thursday evening, December 30. The matinee of "The Birth of a Nation" will be given as usual Thursday.

Ku Klux Grand Dragon Dec 23/1915

INDIANA DAILY TIMES,

THURSDAY, DECEMBER 23, 1915.



THE INDIANAPOLIS STAR.

SATURDAY, DECEMBER 25, 1915

"Birth of a Nation" Opens Final Week Here Tomorrow



INDIANAPOLIS STAR, FRIDAY, DECEMBER 31, 1915

Shelbyville Movie House First to Show Nation Film



THE INDIANAPOLIS
SUNDAY STAR. DECEMBER 26. 1915.

THE THREE LITTLE MAIDS IN "THE BIRTH OF A NATION" ENGLISH'S.



MAE MARSH



MIRIAM COOPER,



LILLIAN GISH,

ENGLISH'S—"THE BIRTH OF A NATION."

"Three little maids from school," 18, 19 and 20—are the heroines of "The Birth of a Nation" because their eyes register on that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "three little maids." It was David W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as any optician might do. After he had assured himself that their eyes would register, he took up, for him, the easy task of teaching them to act. That part was more easy, for after all he did not want them to act, but to be natural.

The important thing is that they got their big chance because their eyes registered. Why it is that some people's eyes "take" better than others can not be explained. It is an elusive thing that the cinema camera requires of its subjects. Poets might rhapsodize over the most beautiful eyes in the world and yet, those very eyes might not register on the screen. Many a prominent stage star has been a failure in pictures for this very reason. The camera is merciless. It has no respect for histrionic reputations. It has been said that for an actress to acquire the technique to play Juliet she must be so old that it is difficult for her to look the part. To be Juliet on the screen one must have youth. The camera will not stand for shams.

That is why Griffith makes his own stars. In the three principal feminine roles in "The Birth of a Nation," he had to have youth. That is why he took Mae Marsh and Lillian Gish and Miriam Cooper. They had youth and beauty and soul. Griffith did not read. And so to-day the "three little maids" are drawing salaries that sound fabulous more than \$1000 in the aggregate. "The Birth of a Nation" remains at English's all this week with daily matinees.

THE INDIANAPOLIS STAR.
MONDAY, DECEMBER 27. 1915.

NOTES OF THE STAGE.

"The Birth of a Nation," bringing forward D. W. Griffith's wonderful new art of pictorialized spectacle with music, is in its last week at English's Opera House. There will be no performance Thursday night on account of the Yale Dramatic Association. The engagement will close with next Sunday night's performance. Despite great opposition the play has never been suppressed but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere, not overlooking the great public of over five million people that has enjoyed this masterpiece. Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and nature in its fairest garb are component parts of the most lavish production ever presented to the public. It is vital, throbbing with life and vitality, of great historical and educational values and withal a great love story that holds audiences spellbound. The stirring events of the civil war and the period of reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's March to the Sea, the surrender of Lee at Appomattox and the saving of the South by the Scottish clans are faithfully reproduced. Months of research by historians preceded the actual work of production. The ordinance was that of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used twenty batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.

The attraction at English's following the engagement of "The Birth of a Nation," which closes next Sunday, will be the comic opera "Adele," for the first three days of the week, followed by "The Yellow Jacket," the first Chinese play ever presented in this country in English.

INDIANA DAILY TIMES,
MONDAY, DECEMBER 27, 1915.

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, "The Birth of a Nation," now in its last week at English's. There will be a matinee Thursday, but no performance that night on account of the Yale Dramatic association. The engagement will close Sunday night. This realization of Civil war and reconstruction days by means of motion picture, music and mechanical effects overshadows in its greatness all of the dramas of the older stage art and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history, but it has received the overwhelming indorsement of more than 5,000,000 persons who have witnessed it. The battle scenes mark the supreme achievement of motion photography to date. You actually see death in some faces as the men fall in close combat. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley. The impression is that of viewing gigantic military movements from some great mountain. The so-called war pictures sent over from Europe look tame in comparison.

INDIANA DAILY TIMES,
THURSDAY, DECEMBER 30, 1915.

There will be a matinee performance of "The Birth of a Nation" at English's at 2 o'clock sharp today, but no performance tonight on account of the Yale Dramatic association. The engagement of this massive spectacle will come to an end Saturday night. The Griffith spectacle is as fascinating as a Dumas romance; as impressive as Dante's Divine Comedy; as comprehensive as Balzac's Human Comedy, and as soul-searching as the tragedies of Shakespeare. It is a brilliant, faithful and vivid historical romance which tells the story of the war between the states and the Reconstruction era of the south. This amazing spectacle, shown in 12,000 feet of superb motion pictures, was made under the direction of D. W. Griffith. Eight months were consumed in its making, 18,000 people and 3,000 horses were used in the 5,000 scenes and \$500,000 was expended.

THE INDIANAPOLIS STAR.
FRIDAY, DECEMBER 31. 1915.

NOTES OF THE STAGE.

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," which closes its three weeks' engagement Sunday night, is almost appalling—at least to the devotees of the older forms of theatrical amusement. Instead of scenery for his background Griffith has used nature. For subject he has covered many years of American history. Eighteen thousand people have done his bidding, and in the hair-raising rides of the Ku Klux Klan, 3,000 riders and horses sweep over the dusty roads. No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theater—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which, both as book and play, created a furor ten years ago. The great deeds of the civil war and the horrors of reconstruction are made to live again and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago.

INDIANA DAILY TIMES,
FRIDAY, DECEMBER 31, 1915.

This is the last week of the engagement of "The Birth of a Nation" at English's which will end with Sunday night's performance. A member of the United States senate recently said: "Anyone contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years." Never before has war in all its horror been picturized so vividly. Sherman's march to the sea, the capture and burning of Atlanta and the battle of Petersburg are shown with the vividness of reality. Then follows the baneful period of reconstruction, when the ex-slaves, carpetbaggers and scalawags brought sorrow and suffering to the southland.

INDIANA DAILY TIMES,
WEDNESDAY, DECEMBER 29, 1915.

Sunday night will mark the last performance in this city this season at English's of D. W. Griffith's "The Birth of a Nation." There will be no performance Thursday night, but there will be a matinee on that day. This epoch-making spectacle has revolutionized the theater. In all of the large centers of population it is pleasing multitudes of observers. It has been enjoyed by more than 5,000,000 persons. It would be difficult to determine what are the most pleasing points of this supreme artistic achievement, but the intense realism of the scenes is perhaps one of its chief charms. The magnitude of the spectacle is almost beyond belief. Such theatrical productions as "Ben-Hur" and "The Blue Bird" seem infinitesimal in comparison. Griffith's new art has made possible the seemingly impossible. His combination of pictures and music is irresistible.

THE INDIANAPOLIS STAR.
SATURDAY, JANUARY 1, 1916.

NOTES OF THE STAGE.

"The Birth of a Nation" will give two performances today and is sure to play, as it has for the last two weeks, to capacity. Tomorrow there will be one performance in the evening and this closes the engagement, which, lasting for three weeks, has been one of the most successful that English's has known. It is reported that the picture may play a return engagement later in the year.

INDIANA DAILY TIMES, MONDAY, DECEM 27, 1915.

THE BIRTH OF A NATION

ENGLISH'S LAST WEEK
Engagement Positively Ends Sat. Night, Jan. 1
TWICE DAILY, 2:15 and 8:15 p. m.
THE WORLD'S MIGHTIEST SPECTACLE
Nights 25c to \$2 Mats. 25c to \$1

THE BIRTH OF A NATION

THE INDIANAPOLIS NEWS,
MONDAY, DECEMBER 27, 1915.

Notes of the Stage.

THE INDIANAPOLIS STAR.
THURSDAY, DECEMBER 30, 1915.

"The Birth of a Nation"

There will be a matinee of "The Birth of a Nation" at English's Opera House today at 2 o'clock sharp, but no performance tonight. There will be matinee and night performances Friday and Saturday and the engagement will come to a close with Sunday night's performance. Art is long, says the poet, and outlasts thrones and empires. Occasionally, however, the arts crash away and totter to their fall, amid a daring revolutionist sense the waste and ravages the world. This is

ENGLISH'S NOW

Every Evening (Except Thursday) 8:15
INCLUDING SUNDAYS
Daily Matinees 2:15
EXCEPT SUNDAYS

D. W. GRIFFITH'S

Last Week

18,000 PEOPLE
3,000 HORSES

COST $500,000

TOOK 8 MONTHS TO PRODUCE



Last Week

THE WORLD'S MIGHTIEST SPECTACLE

SEEN BY FIVE MILLION PEOPLE

Engagement Positively Terminates Sun., Jan. 2

"The Birth of a Nation will never be presented in any but the highest class theatres and at prices usually charged for such attractions and will positively not be shown any other place in this vicinity this season.

PRICES EVENINGS—Lower Floor $1.00, $1.50, $2.00. Balcony 50c, $1.00. Gallery 25c.
ALL MATINEES—Lower Floor 50c, $1.00. Balcony 50c, $1.00. Gallery 25c.

Mon., Tues., Wed., Jan. 3-4-5 Matinee Wednesday
The World-Famous Musical Comedy
Girls Laughter Melody **"ADELE"** Dances Comedy Songs
PRICES—Nights, 25c to $1.50; Mat. 25c to $1. Seats Thursday

THURS., FRI., SAT., JAN. 6-7-8. Mat. Sat.
THE YELLOW JACKET
"THE PLAY THAT HAS CHARMED THE WORLD"
PRICES—Night 25c to $1.50; Mat. 25c to $1. Seats Monday

Tonight at English's

The last performance of D. W. Griffith's magnificent spectacle, "The Birth of a Nation," will take place at English's Opera House tonight. The engagement of three weeks in this city has proved immeasurably successful, and this is the more notable, coming as it did in the height of the holiday season.

It is estimated that Mr. Griffith took more than 10,000 separate scenes for the original makeup of his great offering, of which 5,000 are now shown.

There was written for this production an operatic score, Wagnerian in its scope and interpreted by a symphony orchestra of thirty picked musicians. While it is the universal verdict that this great spectacle is well worth the $2 charged for the best seats, it should be remembered that there are cheaper prices to suit all purses.

"The Birth of a Nation" will go from here to Terre Haute and later to Muncie, Logansport and Fort Wayne.

ENGLISH'S

LAST TIME TONIGHT

D. W. Griffith's
MIGHTIEST SPECTACLE

Engagement Positively Terminates on Sunday Night, January 2nd

Nights, 25c to $2.00
Mats. - 25c to $1.00



GRAND OPERA HOUSE

Begining Monday Evening

One Week Only JAN. 3 1st Mat. Tues., January 4th.

Twice Daily Thereafter Evenings, 8:15. Matinees, 2:30.

PRICES Evenings, Lower Floor $1, $1.50, $2. Balcony 50c, $1. Gallery 25c
All Matinees—Lower Floor 50c, $1. Balcony 50c, $1. Gallery 25c

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITH'S

800 Performances —at the— Liberty Theatre, New York

500 Performances In Boston

400 Performances In Chicago

200 Performances each in Philadelphia, Pittsburg and St. Louis.

THE BIRTH OF A NATION

18,000 People

3,000 Horses

Cost $500,000

Took 8 Months to Produce

The Great American Play at Last

SYMPHONY ORCHESTRA OF 30

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely the Mothers and Sisters Did Their Part—History In the Making.

HIGHLY IMPORTANT—"THE BIRTH OF A NATION" will never be presented in any but the highest class theaters at prices charged for the best theatrical attractions, and will not be seen elsewhere in this vicinity this season.—D. W. GRIFFITH.

The Most Stupendous Dramatic Narrative Ever Unfolded on Any Stage in the World

SEATS THURSDAY—MAIL ORDERS WITH REMITTANCE AND SELF-ADDRESSED STAMPED ENVELOP WILL RECEIVE OUR CAREFUL ATTENTION

THE VINCENNES MORNING COMMERCIAL FRIDAY DEC 31, 1915.

"THE BIRTH OF A NATION," AT GRAND OPERA HOUSE, TERRE HAUTE

The attraction at the Grand Opera House, Terre Haute, Ind., for the week beginning Monday night, January 3 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is snchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wonderful spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

GRAND OPERA HOUSE ONE WEEK ONLY

Beg. MON. NIGHT, JAN. 3

Twice Daily Thereafter

D. W. GRIFFITH'S EIGHTH WONDER OF THE WORLD

THE MOST MIGHTY SPECTACLE EVER PRODUCED.

THE BIRTH OF A NATION

WILL POSITIVELY NOT BE SHOWN IN ANY OTHER THEATER IN THIS VICINITY THIS SEASON.

SEATS THURSDAY

Evenings 25c to $1.00 and $2.00
Matinees 25c, 50c, $1.00

GRAND TWICE DAILY — 2:30 P. M. — 8:15 P. M.

D. W. GRIFFITH'S

MIGHTIEST PHOTO SPECTACLE

18,000 PEOPLE

THE BIRTH OF A NATION

3,000 HORSES

Matinees 25c to $1.00 | COST $500,000 | Evenings 25c to $2.00

IT WILL BE YOUR LIFELONG REGRET IF YOU MISS THIS

GRAND

Scene From "The Birth of a Nation"



PRESIDENT LINCOLN IN FORD THEATER JUST BEFORE THE ASSASSINATION IN A SCENE IN "THE BIRTH OF A NATION," COMING TO THE GRAND THE WEEK OF JAN. 3.

Mother Goose, Bertha Wetzel, who introduced Santa to the children. Jack Frost, Fern Kepler, with his icicles, soon arrived and gave a recitation and songs.

Several songs and recitations were given by children dressed as fairies and holly.

Santa, Ray Slusser, sang a song. After the cantata the most exciting moment of the evening came. Capt. and Mrs. Stahl distributed the presents and goodies. Dolls and toys appropriate for the different ages were given. The older girls received handkerchiefs and writing paper. A sack of nuts, candies and goodies were given to each child.

A happier crowd of children could not have been found in Terre Haute than this little army for their Christmas dreams had come true.

Up to date $247.10 have been turned in for the Empty Stocking fund. The employes of the North Baltimore Glass Works donated $10.20 and Richard Werneke, the prosecutor, gave $1.

Film Producer Sets High Mark

D. W. GRIFFITH'S work as producer of "The Birth of a Nation," which comes to the Grand for six days, beginning Monday, Jan. 3, has marked him as the greatest of all motion picture directors. In producing this wonderful production and offering it to the public, Mr. Griffith has performed what many refer to as one of the wonders of the world. It has caused dramatic reviewers to sit back and wonder that such a production is possible. And back of it all is the same D. W. Griffith, who a few years ago started Mary Pickford and others to stardom under the banner of the Biograph company.



Scenes from Current Photo Plays



THRILLING SCENE FROM "THE BIRTH OF A NATION," SCHEDULED TO BE SHOWN AT THE GRAND ONE WEEK, BEGINNING JAN. 3.

Birth of a Nation Comes to the Grand For Week's Showing

D. W. Griffith's wonderful photoplay spectacle, "The Birth of a Nation," is coming to Terre Haute for a week. The supreme achievement in motion pictures will be offered at the Grand for a week, beginning Monday, Jan. 3, and will be presented here just as in other cities. Those in Terre Haute who have seen the production elsewhere, cannot speak too highly of it. In writing of it recently W. W. Durkee said in the Fourth Dept Tribune:

"Well, did you see the big picture? And isn't it great? Do you blame us for getting enthusiastic about it? In this column last July we said some mighty complimentary things about what we considered the greatest motion picture ever taken. Since the circus engagement there is no reason to take anything back. Here's our endorsement.

"The theater crowds run around out into the light of the street, and stand around. Interested throngs from the opposite corner can still be heard. The trumpet calls and the sound of battle is still in your ears. You mind is filled with the thoughts of wonderful scenes you've just witnessed. Truly it is a great picture.

"It is interesting to hear the comments of various people as they emerge. Almost without exception the high spots of the picture impressed them most. Many of the ladies were in tears as the scene of the death of little Flora Cameron, as portrayed by Miss Mae Marsh, the little sweetheart of the Clan, the scene showing the death of the two lovers on the battlefield, clasped in each other's arms. One man will tell you his blood fairly boiled when Jeff, the blacksmith, played by Wallace Reid, put up such a wonderful fight in the negro gin mill and then was shot in the back.

"Never has such a continuous line of ticket buyers filled the lobby of the theater. Never has the box office of the theater in this city been so steadily patronized. Never has the office force worked so strenuously and unceasingly.

"One could devote columns to the unique effects and the stage full of mechanical devices used to create the impressions that assisted so much in the enjoyment of the picture and the music. But why scratch the other from the back of a beautiful mirror?"

Movie Features For the Week



THE FAMOUS SCENE OF "SHERMAN 'S MARCH TO THE SEA," FROM "THE BIRTH OF A NATION."

Having broken all New York records and outdistanced every immediate contemporary in the length of its run, "The Birth of a Nation" still remains at the Liberty theatre in order to accommodate those who heretofore have been unable to see D. W. Griffith's wonder spectacle. The original case remains intact, and at the end of nearly 300 performances in New York there has not been a syllable of the original text lost nor a change in the manner of its presentation to deviate one iota from the first successful performance.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is to the proof of the big picture being an undoubted success. There will be many more dollar pictures. The success will depend entirely upon how well they are done, and reverts back solely to a question of merit. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the best there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a single evening. Long years afterward in pleasurable reverie you recall the play and the player. Who ever saw Irving's marvelous work in "Louis XI" can forget that wonderful scene when he waved the images on his cap to listen to him. And yet was entertaining at

---

IRE HAUTE POST Monday, December 27.

FIRST $2 MOVIE DUE AT GRAND NEXT MONDAY

First view of the first $2 movie "The Birth of a Nation," will be given in Terre Haute a week from this Monday, Jan. 3.

This photoplay—a flickering film—must be given first place among the notable theatrical productions.

That marvelous photo spectacle, "The Birth of a Nation," has jumped right to the center of the legitimate stage and crowded the regular drama from the limelight.

The great film tells the tale of a soldier boy's romance woven thru the horrors of the Civil war and the even more trying troubles in the south during reconstruction.

Before the first part of the film is finished, there are very few dry eyes in the audience. The emotional strain on those who see the play is actually exhausting. The great battle scenes are the most spectacular and realistic ever attempted in a film drama, while the reproduction of the assassination of President Lincoln by John Wilkes Booth thrills the spectators as few other scenes in the movies have ever done. The characters and making of Abraham Lincoln is artistically carried out, while the staging of the theatre is historically correct in every detail.

Racial antagonism likely to arise in the handling of the south's negro problem in this film has caused a tremendous amount of discussion of the production, and culminated in the throwing of eggs at the screen and a small riot in the theatre the night it opened. It is thought that some of the objectionable scenes will be cut out of the film, but interesting features such as the

THE TERRE HAUTE STAR.

TUESDAY, DECEMBER 28, 1915.

D. W. Griffith's "The Birth of a Nation," one of the most remarkable historical spectacles, will be the attraction at the Grand Opera House for one week, beginning next Monday night, with daily matinees thereafter.

Petersburg and Atlanta, Appomattox and Ford's Theater, the foothills of the Carolinas, and the wild rides of the Ku Klux Klan live again in 12,000 feet of superb motion pictures, which took eight months to produce. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period, from 1861 to 1871—the period of the Civil War and reconstruction.

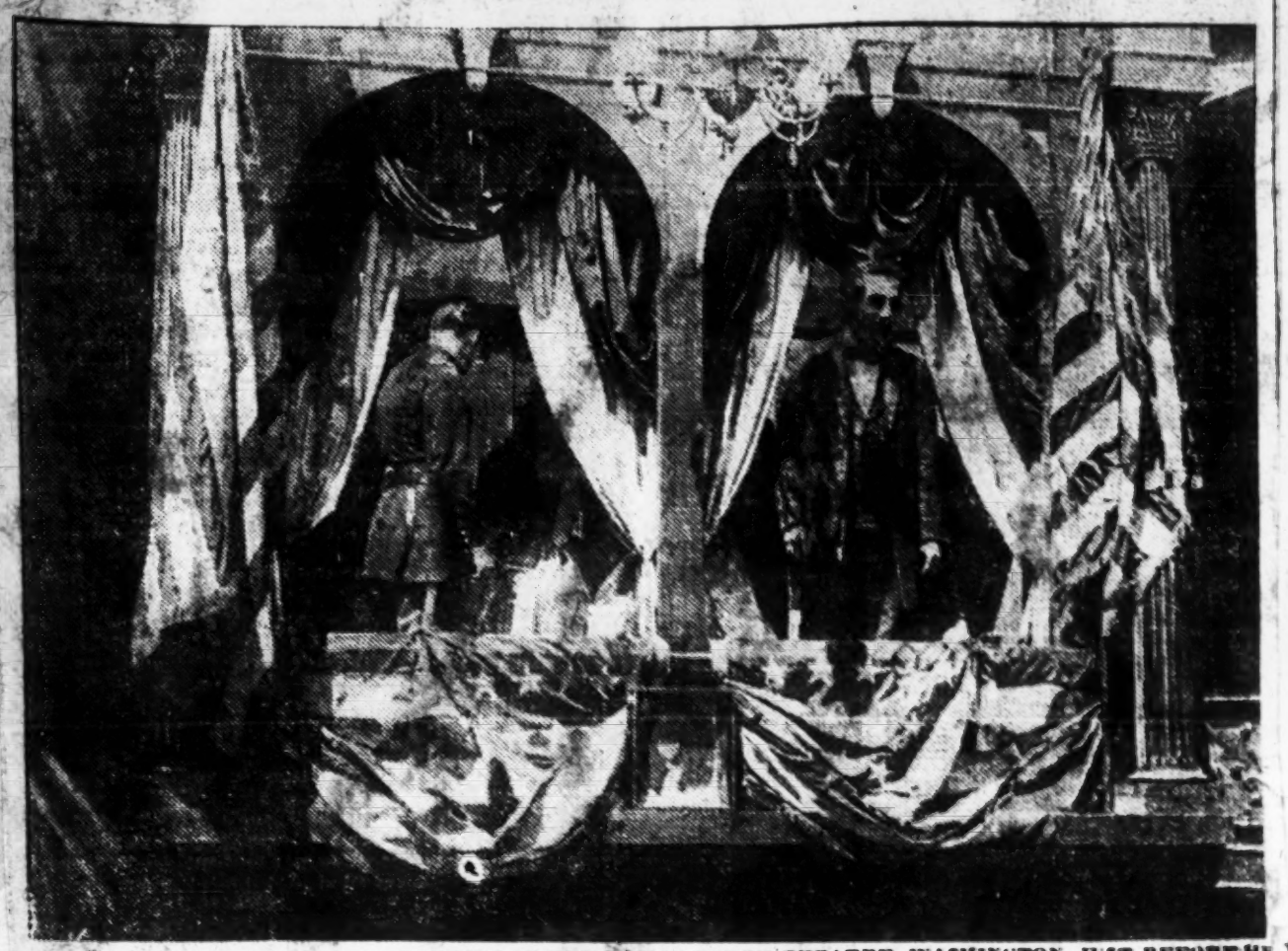
Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality of its own which stamps it as a masterpiece of genius. The battle scenes are shown on a scale and with an imaginative quality that tends to resemble actual warfare.

The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old time airs for the softer scenes, while the big battle scenes are given to the clash of martial music. The synchronization of the music and the scenes is perfect.

The gala of seats will open Thursday morning at the box office, and in the meantime mail orders accompanied by remittances will receive prompt and careful attention.

[illegible] interesting [illegible]
Beginning next Monday, Jan. 3, the [illegible] of Griffith's famous picture, "The Birth of a Nation," will open an engagement of six days' duration at the Grand. Many [illegible] production has been obtained [illegible] will be announced in [illegible] advertisements.

Historic Scene Taken From The Famous Film Wonder "The Birth of a Nation" Coming to The Grand



PRESIDENT LINCOLN Shown STANDING IN THE BOX IN FORD'S THEATRE, WASHINGTON, JUST BEFORE HE WAS ASSASSINATED BY JOHN W ILKES BOOTH.

LINCOLN'S DOUBLE IN "BIRTH OF A NATION"

Something of Joseph Henabery and the Part He Enacts in Great Film Drama.

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but interesting, detail of the president reaching back for his shawl just a fey minutes before Wilkes Booth attacked him. It was a spring day in Washington—April 14, 1865—but a late frost had set in that night and it was raw and cold. Mr. Lincoln felt the chill and drew the shawl around him.

The first scene in "The Birth of a Nation" showing the war president is of Lincoln's signing the call for 75,000 volunteers. Around him are his cabinet heads and private secretaries. Lincoln fully realized the momentous character of the act that summoned federal troops to subdue the individual sovereignty of rebellious states. After the deed was done and the atending company departed, he slowly buried ihs face in his hands as if in prayer.

The Pardon Scene.

Another view of Lincoln's character is exhibited in his granting of a pardon. As this scene opens, the gorgeously uniformed diplomatic representatives are being received by the president. They then depart and he turns to a plain middle-aged woman dressed in sombre black who had been awaiting a hearing. She tries to kneel to him, but he gently raises her up and talks to her, reads her petition and signs the paper granting to her the life of her son.

After the Appomattox surrender the leader of congress calls with a proposal to deal harshly with the south for its rebellion. "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then, two or three days later, comes the awful tragedy in Ford's theatre, Washington, when southern hopes of clemency are blasted by the assassin, Booth's maniac act. That great and terrible scene is reproduced in the play to the minutest historical detail. Mr. Henabery, the portrayer of the great president, has been widely commended for the sincerity, dignity and pathos of his characterization.

TERRE HAUTE POST Tuesday, December 28. THE TERRE HAUTE STAR. WEDNESDAY, DECEMBER 29, 1915. THE INDIANAPOLIS STAR. DECEMBER 29. 1915.

Amalgamation of United States Shown In Picture

"The Birth of a Nation," which will be shown at the Grand opera house for a week, beginning Monday, is the first great epic in moving pictures.

The production of this picture took eight months; cost a half million dollars; required the services of 18,000 people and 3000 horses; employed the California militia; had a town built only to be destroyed; used 200,000 feet of film.

But these are mere incidents in the work of David W. Griffith in using the moving picture as a new form of art—very different, and in a way, greater, than the stage drama. For in this play the great producer presents not only the loves and adventures of individuals but the coming into being of of this nation, and the birthpangs. Griffith's idea is that this nation was really born in the fires of the Civil war and which melted sectionalism to be formed into "one and indivisible" in the reconstruction period. This sort of drama could not be presented on the ordinary speaking stage.

Tremendous Battle Scene

The drama goes back to the introduction of African slavery in America and the history of the nation is built around this institution in a way, it must be said, that is biased toward the south. Griffith is a Reactionist. You



DAVID W. GRIFFITH

are shown a great battlefield of the Civil war, with its masses of moving troops, its shot and shell. An instant later you see rows of the dead and dying in the trenches. You see the burning of Atlanta; Sherman's march to the sea. You see a perfect reproduction of Ford's theater, the play going on on the stage and the assassination of Abraham Lincoln in the box by John Wilkes Booth.

Thru the whole film runs the love stories of Southern man and a Northern girl and a Northern man and a Southern girl. The Southern man is the hero.

White Night Riders

The second part of the film is based on "The Clansman," by Thomas Dixon, Jr. It shows the coming of the greedy white carpetbagger politicians from the north and their alienation of the negroes above the votes.

You see in action the black legislature of South Carolina. Wonderfully spectacular is the presentation of the night riders as the clan, the secret organization of white men who conspire secret in the woods. In their white robes, helmets and masks with red circles they make a weird picture.

The success of D. W. Griffith's wonder spectacle, "The Birth of a Nation," is sure to be duplicated during the week's engagement at the Grand beginning next Monday night. Theatergoers who have wondered what historical basis there was for the southern clans pictured in this spectacle may be interested to learn that they were an indirect outgrowth of the Highland clans of Scotland. D. W. Griffith is a Southerner and has been a close student all his life of the Civil War and the reconstruction periods and the following facts are the result of his studies in that field.

Thousands of Scottish Highlanders with their families, broken by the Stuart wars, emigrated and settled in the Carolinas in the eighteenth century. The traveler today can find quaint villages nestling in the Appalachian foothills where nearly all of the inhabitants are of Scottish descent. To ride swiftly and shoot straight is the distinguishing mark of the men. The tradition of clannish union for defense rules is as strongly as ever. The rite of upholding St. Andrew's Cross is vividly remembered and preserved in many localities.

The clans sprang into life during the reconstruction struggles of 1865 to 1871. Nathan Bedford Forrest, the dashing cavalry leader, was the organizer and first leader. John W Morton, afterwards secretary of state of Tennessee, was adjutant general. The incident in "The Birth of a Nation" of the North Carolina clansmen massing to aid their South Carolina brethren is actual fact. Often parties of clansmen rode from 50 to 60 miles by night on such secret errands, carrying terror to evildoers.

Henry B. Walthall, who plays the role of the leader of the Ku Klux Klan, is the son of a clansman. The rites used were taken from the ritual book of the order which was secretly published at Pulaski, Tenn. The "underground" railroad was an important part of the system. Later when federal prosecutions were instituted, many emigrated to the West and today clansmen and their descendants are prominent citizens in Texas, Oklahoma, Kansas and Missouri.

Special Night at Grand.

J. N. Muth, guest of U. C. Burns, made a brief talk in which he praised Rotary clubs in general and the Terre Haute club in particular. Charles E. Smith, manager of the Grand Opera House, introduced Howard Herrick, traveling representative of "The Birth of a Nation," who said that next Monday night would be Rotary night at the Grand Opera House. The plan is that members of the club and their friends will have their seats reserved for that night, Manager Smith having agreed to put the members of the club in the center of the house. It is probable that the party will number about 250 to 300.

Mr. Herrick concluded his talk with a statement of his own trouble in pronouncing names of places, saying that last week when in Indianapolis he spoke several times of coming to Terre Haute, but he never attempted to pronounce the name of the city, referring to it as the "first large city west of Indianapolis."

President Cox called attention to the fact that next week's session will be held as usual Tuesday at noon, the night meeting to be held Thursday being a special meeting. At this special meeting Governor and Mrs. Ralston will be guests of honor and it will be ladies' night. Those who attended the ladies' night last winter will know better than to miss it, and for those who attend for the first time a rich treat is in store.

The guests yesterday included Senator J. E. Cook, Howard Herrick, Henry W. Moore, Henry Wolff, H. Engels, J. N. Muth, L. B. Chapin of Cincinnati, Mr. Bradley and Jay Lee Turner.

Remembering that yesterday was Secretary Weinstein termed it, "the lady's day," the Rotarians managed to have an unusually good time at their noon luncheon. There was the reading of a petes poem, the presentation of the reward for the game, a talk by the secretary of the Kentucky (Hawaiian) Island club, a notice of Rotary night at the Grand Opera House to witness "The Birth of a Nation," the exemplary performance of Harry Cliff as secretary at arms ad interim and the usual good natured little side remarks of President John S. Cox to make it a program that interested everybody present.

"The Birth of a Nation" Makes Better Citizens, Says Manager of Film

To the Editor of the Indianapolis Star:

Sir—Representing D. W. Griffith, the man whose genius first put the motion picture on an equal plane with the spoken drama, I can not help but feel it my duty to answer the aspersions cast upon the picture, "The Birth of a Nation," now playing at English's. It has often been said that the criterion of any dramatic success is the way in which it is received by the general public. If we use this criterion, then "The Birth of a Nation" must be beyond cavil, for, as a matter of fact, no attraction that has played English's in a long time has been so liberally and enthusiastically received by the public. And, be it remembered, it was that wise entertainer, P. T. Barnum, who wrote: "You can't fool the public all the time." Replying specifically to the aspersions cast upon "The Birth of a Nation" by Samuel Carson in the Indianapolis Star of Tuesday, he says: "This show disgraces the South." Is that true? What the picture shows is the real truth of American history; if the South was disgraced as it undoubtedly was not Mr. Griffith, the producer of this picture, but the South, is responsible. Your correspondent talks about cutting rare prejudice. If one wants to shut his eyes to the facts of history, then, of course, there can be no prejudice, but the makers of this motion picture have been brave enough to face the truth, desiring to portray with absolute fidelity conditions as they actually existed, truly and not without being false to them, they have attempted to falsify American history.

[illegible] intention is to that end by ignoring the past, but by learning its lessons the way to a better, purer, higher American citizenship. We believe that no one who [illegible] will be able to say that [illegible] Griffith has not done [illegible] to what extent the negro has been [illegible]

[illegible] Manager [illegible]

BIG ORCHESTRA AND TWO CARS OF PARAPHERNALIA ASSIST BIG $2 MOVIE SHOW

"The Birth of a Nation" seat sale will open at the Grand Thursday for the engagement of this great movie, opening at the Grand Monday night. The Terre Haute Rotary club has ordered 250 seats for the opening night.

No matinee will be given on Monday, but a matinee and night performances will be given each day after the opening Monday.

Some idea of the preparation necessary to present the great spectacle in the proper light can be understood when it is known that Griffith's forces have arranged for two cars to carry the technical equipment for the presentations on tour. Several days before the attraction reaches here the advance guard of the Griffith corps will be on hand.

The house has to be scientifically readjusted along the newest lines invented by the producer. These arrangements are all based upon plans which students of focal requirements for the perfect projection of the great story have studied out in minute detail.

The company carries its own booths and the latest improved machines, duplicates of those now in use in New York. It requires from three to four days' work to complete the details in each theater for the proper presentation of the spectacle.

With the company is a symphony orchestra to play the accompanying score and nearly 100 members of the organization who look after the effects of the production. In addition to the two cars of equipment the company will travel in special sleeping cars as all the jumps will be made at night time. Griffith is a great stickler for detail and the silent forces which contribute so much to the perfect presentation of this spectacle equal in numbers some of the largest of the touring musical organizations.



Lillian Gish

In "The Birth of a Nation," opening at the Grand Monday night for a week's engagement, Lillian Gish plays one of the leads in this great movie. Pretty Lillian will play opposite Mae Marsh in this big Griffith movie.

RICHES AND FAME FIRST, THEN SHE WILL WED



How do you like this idea for arranging your life:

Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Three guesses as to who has laid out this program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology"; not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," Monday night's offering at the Grand for a week's engagement.

Little Mae Marsh, blue eyed, golden haired, adored, flattered, pursued, whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in 10,000, has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"For some women marriage is a career. Then it's all right to go into it young and make a success just as a man makes a success of his business or an actor goes after fame.

"But for me—not! I've watched my sisters in their love affairs and marriages. It fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at 35 to take up something different and use a whole new set of talents and interests? Won't I be a better wife and mother at 30 or 35 than at 20?

"All my life I've realized that to put things over you've got to do them with spirit," goes on the film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago my class mates snickered.

She'll Be Gay at Sixty.

"Now those very same girls, many married and mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm 60, I'll devote myself to dress, dances and dinner parties. But now give me sensible hose, lots of work and a typewriter to compose plays on. I ask nothing more.

"I am in my right sphere," she

THE TERRE HAUTE STAR.

THURSDAY, DECEMBER 30, 1915.

The seat sale which opens at 9 o'clock this morning at the Grand for the week's engagement of "The Birth of a Nation," beginning Monday night, bids fair to surpass all records in this city, if present indications are any criterion. As soon as the announcement was made of the coming of this extraordinary film success to this city, mail orders commenced pouring in from places as far as 100 miles away.

"The Birth of a Nation," is now a firmly established entertainment that is seen again and again by the most critical of playgoers. In fact, with its 1,500 swiftly changing scenes more than one view is required to grasp all of its interesting phases. At each seeing new beauties are revealed. In its infinite variety, "The Birth of a Nation" far surpasses anything that has ever been offered on the stage and in mere pictorial beauty it excells the masterpieces in the art galleries of Europe, for it is the beauty of nature itself.

TERRE HAUTE POST

Friday, December 31.

"THE BIRTH OF A NATION."

Judging by the seat sale for "The Birth of a Nation," which opens a week's engagement at the Grand Monday night, the Grand will have another "Don Hur" week, which holds the record for attendance all these years at the Grand.

When this movie was at Evansville, Ind., more people say "The Birth of a Nation" than any other movie ever made. The Terre Haute Rotary club has purchased 250 seats for the Monday night show.

TERRE HAUTE TRIBUNE.

SATURDAY, JANUARY 1,

When David W. Griffith started the outdoor staging of the civil war and reconstruction scenes in "The Birth of a Nation," which will be shown at the Grand opera house next week, he was confronted with seemingly insurmountable difficulties. An area of private war was required about as large as the corner of Nebraska occupied by the Anglo-French forces. Thousands of secessionmen had to be shown, in an historic part of the North Carolina hills. Their war was to be over many many miles of typical southern scenic charm. Though an acknowledged virtuoso of the films Mr. Griffith is not a "law lord," with power to commandeer.

In this emergency the county authorities of "The Birth of a Nation" picturesque locale were applied to. They readily consented to mark off an area of ten square miles for the use of the forces. Along all the roads within this area the county commissioners posted notices forbidding all traffic on the day of their use. Farmers were also warned. But the roads themselves did not look much different with the authorities handling this difficult problem. Mr. Griffith had to be content with the selection of the most picturesque spots within the high fence which surrounded the area. Many of these spots were in the deep woods, where the camera men had to set up their machines on the backs of mules. Here the battle scenes were staged, with the assistance of the state militia, which was ordered out for the occasion. Many of the soldiers who appear in the battle scenes are veterans of the civil war, who were glad to don the gray uniforms of the confederacy for the occasion.

TERRE HAUTE TRIBUNE.

FRIDAY, DECEMBER 31, 1915.

Aladdin's Lamp Not In It With the Camera



Before the moving pictures made the Arabian Nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a perfect sound of money in it.

Think of three girls still in their teens who are getting an annual income of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who, the romance leads to it, D. Griffith, epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other tenet of this complicated form of recreation which he has made famous in the three youthful stars of his master piece he has the option of two more girls who have been trained by him for his future productions. Both of these girls are counting their years on the fingers of one hand and eleven far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond in the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a school girl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as Elsie Adams of the motion pictures.

Miriam Cooper is the newest member of the three and has only been in pictures a year and a half, but she has made a big hit in the forthcoming home in film. Just which means the care in the pictures of the three young is every case.

Miriam Cooper is the newest member of the three and has only been in pictures a year and a half, but she has made a big hit in the forthcoming home in film.



Mae Marsh in "The Birth of a Nation" at the Grand for a week beginning Monday night.

Scene From "The Birth of a Nation"

THOSE who have read "The Clansman," on which D. W. Griffith founded his famous picture spectacle, "The Birth of a Nation," which comes to the Grand for a week beginning Monday night, will remember the vivid story of the Ku Klux Klan. This organization forms one of the interesting points in the production and is produced with great attention to historical detail. Henry Walthall is to be seen as the leader.





ONE OF THE THRILLING SCENES IN "THE BIRTH OF A NATION," D. W. Griffith Spectacle at the Grand for One Week, Beginning Monday Night.

"BIRTH OF A NATION" IS YEAR'S SENSATION

Biggest Theatrical Spectacle Ever Presented Comes to the Grand for Week's Stay.

Never in the history of the theatre has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement of one week only at the Grand opera house Monday night, Jan. 3, with daily matinees thereafter. In New York, Boston, Chicago, Philadelphia, Pittsburgh, St. Louis and Kansas City the record made by this spectacle has been nothing short of phenomenal

Five million people have enjoyed its wonders. Never in the history of the theatre have so many people flocked to see an entertainment.

Twice every day the theatres have been filled to overflowing wherever it has been presented. Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others make up a roster as large as that of a large musical comedy company. It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness such a production.

"Ben Hur" and "The Blue Bird" were supposed to be the high-water marks of stage spectacles. They sink into insignificance beside this epic of American history with its 5,000 scenes, 18,000 people, 3,000 riders and 100,000 details—the result of the expenditure of half a million dollars.

The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing such splendors. In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both young and old. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern histrionism in its newest guise untrammeled by the limitations of the theatre. Never did those who participated in the actual scenes ever see what can be witnessed today in the comfort of a theatre seat for those who lived then never had such a comprehensive outlook.

The sale of seats is now on at the box office of the Grand. Mail orders accompanied by remittances will receive careful attention. There are matinees daily at 2:15 p. m. The night performances begin at 8:15, and the entertainment lasts three hours.

Griffith Built Bigger Than He Realized

When David W. Griffith completed "The Birth of a Nation" he probably did not realize that he had on his hands a spectacle that would limit his scope of presentation. He saw only his dream of the master photo-drama come true. Up to that moment, the offering of it to the public had not bothered him. But after he had shown his brain baby to the national board of censorship, and it had not been found wanting in any respect, and after he had presented it in private at the white house, he began to study out how to best show it to the public. "The Birth of a Nation" was not an ordinary picture that could be shown to advantage in any sort of house. It required music a symphony orchestra, Griffith decided. It required great effects and a big stage was necessary. It was a two-dollar spectacle and Griffith, the artist, decided that the people must have two dollars' worth—even those who sat in other parts of the house, where the prices ranged down to a quarter, the spectators must realize that they were seeing the greatest film spectacle ever produced. That is why Griffith worked so hard on the presentation, as well as the production.

Great Scene In "The Birth of a Nation" At the Grand



GETTYSBURG AS DONE BY DIRECTOR GRIFFITH IN "THE BIRTH OF A NATION."

LINTON, INDIANA, DECEMBER 31, 1915.

Daily Citizen

"The Birth of a Nation"

The attraction at the Grand Opera house, Terre Haute, Ind., for the week beginning Monday night, January 3, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its twin themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects. In this wonderful spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE TERRE HAUTE STAR, WEDNESDAY, JANUARY 5.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," which is being presented at the Grand Opera House this week, is attracting the same attention in Terre Haute as in the other leading cities of this country, where it has been shown. There is a large symphony orchestra to furnish the music and some of the effects, while back on the stage is a corps of effect men, all adding their portion to a pleasurable afternoon or evening.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above, else the greatest thing that has been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place.

Instead, you see it by lightning flashes. It is history revived and shown in the making. Some of the greatest names that are written large upon our country's fame appear upon the program. The players, who enact the roles, have studied the minute descriptions of these men, both from photographs and intimate life studies and with this frame work they make these characters live again.

They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges through three centuries, it begins with the importation of the first African slave and it ends with the close of the reconstruction period. It shows the United States in the throes of internecine strife and the high lights of that grim struggle are vividly portrayed.

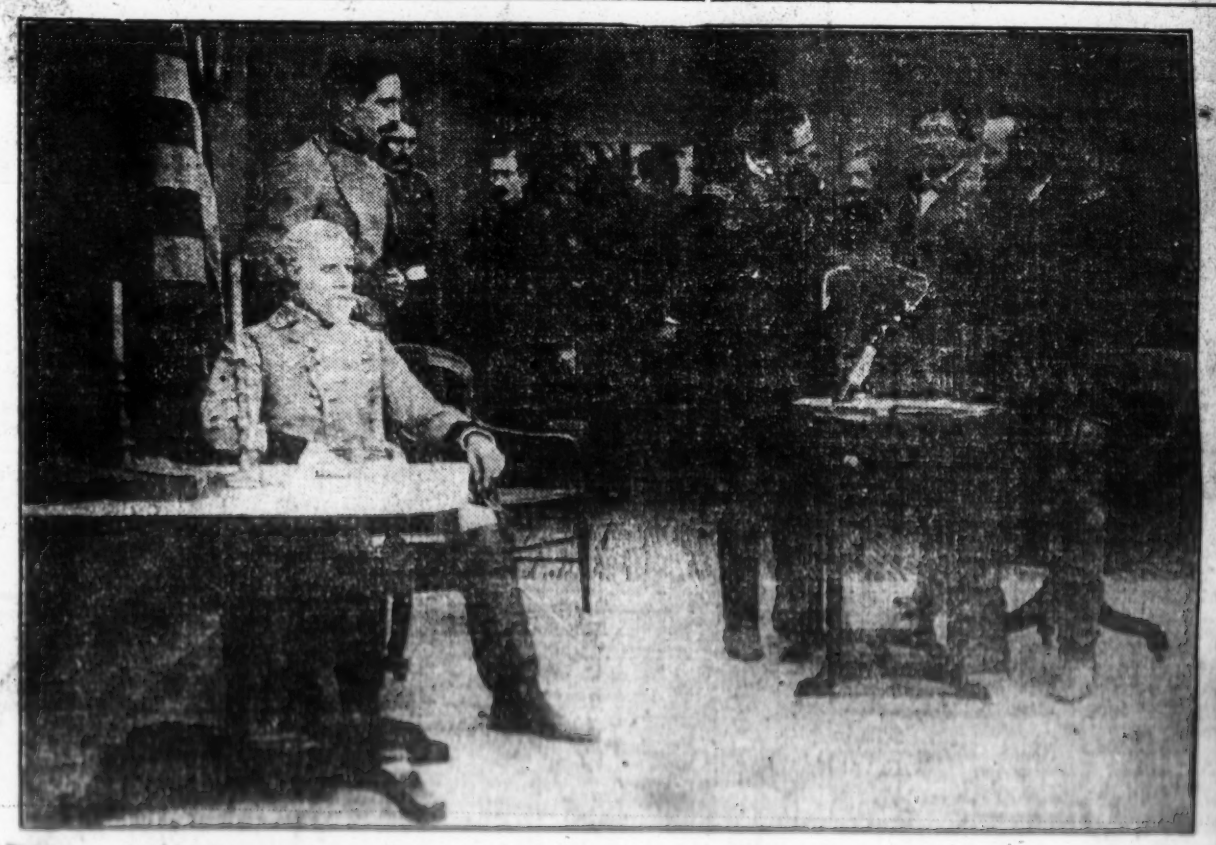
Great battles are fought before the eyes of the spectators. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood-stained plains. The human note weaves in and out through the entire action of the mightiest story ever unfolded on the picture screen. Small wonder is it that this mighty spectacle has been seen and enjoyed by more than five millions of people.

Terre Haute appears to be one of those fortunate cities where the coming and showing of this production has not been marked by opposition. True there has been an under current of opposition, but it has not reached the surface. In this city is a considerable and broad minded class of people, which still believes in freedom of speech and press in the extent that the screen of the great drama is free as to it.

There are portions of the Birth of a Nation that will be distasteful to certain people, more especially those depicting historic episodes in that period of reconstruction. For, in truth, the picture paints with a master hand the conditions that existed in the south at the close of the civil war. It is all the more interesting because of the fact that it is the product of a native genius and of the great days of American history, but here and there a sad tone in the south.

THE TERRE HAUTE STAR, WEDNESDAY, JANUARY 5, 1916.

Surrender of Lee to Grant



One of the striking scenes in "The Birth of a Nation," which forms the current attraction at the Grand Opera House, upon which D. W. Griffith spent much time in order to have it historically correct in every detail, was the surrender of Robert E. Lee to U. S. Grant at Appomattox, which is pictured here. Mr. Griffith's principal difficulty was in obtaining actors who resembled these two famous leaders of the North and the South. Howard Gaye is seen as General Lee and Donald Crisp as General Grant.

LINTON, INDIANA, SATURDAY, JANUARY 1, 1916.

Daily Citizen

"The Birth of a Nation"

The attraction at the Grand opera house, Terre Haute, Ind., for the week beginning Monday night, January 3, will be D. W. Griffith's mighty spectacle "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its twin themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects. In this wonderful spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

66

THE TERRE HAUTE STAR,

TUESDAY, JANUARY 4, 1916.

Carrying the large audience of Rotarians and others with it through its varying moods, "The Birth of a Nation" convinced Terre Hautenas last night at the Grand that this is an age of miracles. The spectacle, heralded far and wide as one of the great successes, D. W. Griffith's new art in motion pictures leaves nothing to be desired. Terre Haute people have heard of it from all sides, and last night were able to form their own opinions.

"The Birth of a Nation" is founded on "The Clansman," dealing with the period of reconstruction immediately following the Civil War. Griffith has given the production the master touch throughout, developing two pretty love stories in the midst of an historical picture drama, bringing in events that figured in making the United States the great country it is today, and employing effects that are revelations.

Through the first part the spectator sees some of the greatest battles of the Civil War fought on the screen. War is not idealized, for Mr. Griffith has taken the view that possibly through "The Birth of a Nation" he may discourage it by means of the views of the fearful results of nations at battle.

Night photography surpassing anything ever seen on a local screen forms one of the greatest attractions of the spectacle. Battles fought at night, the flashes of bombs and shells bursting in the air, the momentary light from the cannon's mouth, mighty charges of troops towards an enemy's trench, and the effects of war upon the people and nation—these are some of the things that make the audience sit entranced and spellbound.

Then comes the second part of the picture—the period of reconstruction as founded on actual history. It is here that most of the objections are based, upon the sudden free reign given to the former slaves and the stirring scenes of the Ku Klux Klan and its work. The assassination of Lincoln, the surrender of Lee to Grant, dozens of scenes lead up to this. And, with a brilliant touch the production is brought to a pleasing close.

Last night's audience was quick to catch the spirit of the picture. Spectators applauded when the Lee surrender was shown, when the "Little Colonel" refused to shake the hand of Lynch, when the blacksmith put up such a wonderful fight against odds, and then when views of the Hampton Institute were offered they applauded again.

The cast is a lengthy one and is headed by Henry Walthall as the "Little Colonel" and leader of the Ku Klux Klan, Miriam Cooper, Mae Marsh, Josephine Crowell, Spottiswoode Aitken, Jennie Lee, Ralph Lewis, Lillian Gish, Elmer Clifton, Robert Harron, Wallace Reed, Mary Alden, George Seizmann, Raoul Walsh, Donald Crisp, Howard Gaye and others.

The music is especially good and the large orchestra included, in which is but one local player, Max Naylor, whose work at the drums is such that it caught the attention of the audience at once. Realistic effects add much to the production, which will be shown every afternoon and night during the rest of the week.

"The Birth of a Nation" is a good thing to see.

TERRE HAUTE, POST

WEDNESDAY, JANUARY 5, 1915.

Police Won't Stop "Birth of Nation"

That no police interference will be made with "The Birth of a Nation," big civil war picture now at the Grand, was the statement of Mayor Bossom after various colored committees called on him to discuss the picture, which they claim is unfair to the colored man.

"I see nothing really objectionable in the picture," said Mayor Bossom after viewing a performance with Police Chief Doyle. "The movie clearly shows the great progress the colored people have made in this country since the days of slavery.

"The representation of Lincoln approaches nearer what I thought Lincoln really was, than anything I have ever seen. I see no reason for any police interference."

TERRE HAUTE TRIBUNE.

TUESDAY, JANUARY 4, 1916.

By Mique O'Brien.

Considered merely as an entertainment, "The Birth of a Nation," presented for the first time in Terre Haute, to a magnificent audience at the Grand last night, is all that has been claimed for it.

No circus press agent, with vocabulary running largely to adjectives, could possibly say more for this extraordinary moving picture than would be proper, fitting, just.

Moving picture is right, for "The Birth of a Nation" moves to tears, to laughter, to demonstrations — seldom witnessed in a theatre.

As to its value to the student of history, whether the builders of the story have taken dramatic license to make it bigger—more thrilling than even the story which inspired it, Thomas Dixon's "The Clansman"—is another matter; a matter which has been gone into by statesmen, preachers, scholars and persons who may be designated as merely loquacious.

The fact that Mr. D. W. Griffith's magnificent spectacle has been brought to colleges that the students might gather from it data in three fleeting hours of thrills, that couldn't be collected ordinarily in weeks, would seem to indicate the historical accuracy of "The Birth of a Nation" has been accepted by high authorities.

Those who have read Mr. Dixon's novel, "The Clansman," may have regarded some portions of it as exaggerated descriptions of happenings in the south just after the civil war. Mr. Griffith has gone farther than Mr. Dixon, presenting conditions in the south following the assassination of Lincoln, and he makes the organization of the Ku Klux Klan one of the inevitable and really necessary solution of an unbearable condition.

To go into the story of "The Birth of a Nation" would be impossible in a brief newspaper review. The story is the story of our country just before, during and after the civil war—told in a wonderfully appealing way; only, instead of trying to grasp situations from mere written or spoken descriptions, the thrilling events that stirred the world are enacted before you, with the aid of most effective incidental music.

You will be reminded of plays and songs as the plot is unfolded. "When a Boy From Old New Hampshire Loves a Girl From Tennessee," for instance, for northern girls fall in love with southern boys and vica versa in this play of varied incident.

There are battle scenes, more startling in their realism than any shown of actual battles in the present European conflict. The battle of Petersburg, as screened by Mr. Griffith, is a picture that will dwell in the memory. Upon those who have been mixed up in battle, the effect must be tremendous.

When the scene shifts to Washington, no time is lost in taking us to Ford's opera house, where the assassination of President Lincoln is reenacted. Joseph Henabery, chosen to represent the martyr president because of his physical attributes, fills the bill almost to perfection and Raoul Walsh, in his brief appearance as the assassin, John Wilkes Booth, made a vivid impression. The symphony orchestra, working in harmony with effects back of the stage, adds greatly to the impressiveness of this scene.

The reconstruction days in the old south are dealt with unsparingly. The intolerable conditions, as visualized through the genius of Mr. Griffith, result in the formation of the Ku Klux band of avengers.

When the Ku Klux Klan gets busy, the most exciting moments of Mr. Griffith's tremendous spectacle are reached. Apparently, there are thousands of these masked men, with their flowing robes, and as they come on horseback, sweeping down upon the misguided negroes, applause inevitably greets them. These clansmen certainly accomplish their purpose in this picture. Mr. Griffith might have placed the responsibility for the conditions in the south after the war, where it undoubtedly belonged, upon the carpet baggers, who stirred up all the trouble.

"The Birth of a Nation" concludes with a series of pictures showing the improvement in the colored people down south. There are industrial pictures and scenes showing students at work and at play. No detail has been omitted to make "The Birth of a Nation" an epoch marking photoplay.

"The Birth of a Nation" might easily have cost half a million.

In selecting the cast for "The Birth of a Nation," Mr. Griffith showed rare discrimination. He could scarcely have picked better types for his characters. The incidental music for "The Birth of a Nation" is really an important essential part of the wonderful show. Max Naylor, the trap drummer, who was the only local musician in the pit, says he spent the most exciting three hours in his career. The strain on the musicians must be tremendous.

The acting cannot be considered in detail at this time. Many notable individual hits stand out in the great spectacle.

TERRE HAUTE TRIBUNE.

MONDAY, JANUARY 3, 1916.

By Mique O'Brien.

TERRE HAUTE TRIBUNE.

WEDNESDAY, JANUARY 5, 1916.

"THE BIRTH OF A NATION."

Terre Haute colored citizens had made a dignified protest against such representation of their race as is made in "The Birth of a Nation," the big film spectacle now being shown at one of the local theatres. One might say that such enterprises are for "art's sake," and are not to be considered from the viewpoint as effecting public sentiment, but anyone who knows anything knows that it is impossible to isolate these different mental impressions, and that such spectacles do effect public sentiment. It is conceded that the production is a stupendous work. It has been witnessed by millions, but there remains in the mind a question as to whether or not at this late day such echoes of the part should be revived to foment race hatred and prejudice.

In their protest the colored citizens express their appreciation for that aspect of the entertainment as does them credit and presents their effort to train, educate and rear themselves as to be desirable and substantial citizens. This is the element in the race problem that this generation is acquainted with. This is the inclination of the colored man that challenges the admiration of the white man and elicits his encouragement. So it is a question if the merits of this production, as a public entertainment, can outweigh the deleterious and disagreeable echoes of the past which its presentation stirs.

BRAZIL DAILY NEWS

THURSDAY, DECEMBER 30, 1915

"THE BIRTH OF A NATION"
AT TERRE HAUTE GRAND

The attraction at the Grand Opera House, Terre Haute, for the week beginning Monday night January 3d, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects. In this wonderful spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

LINTON, INDIANA, MONDAY, JANUARY 3, 1916

Daily Citizen

"The Birth of a Nation"

The attraction at the Grand opera house, Terre Haute, Ind., for the week beginning Monday night, January 3, will be D. W. Griffith's mighty spectacle "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects. In this wonderful spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

BRAZIL DAILY NEWS

SATURDAY, JANUARY 1, 1916

"THE BIRTH OF A NATION"
AT TERRE HAUTE GRAND

The attraction at the Grand Opera House, Terre Haute, for the week beginning Monday night, January 3d, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of 30 travels with the attraction and there are two car loads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders, accompanied by remittances, will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

BRAZIL DAILY NEWS

FRIDAY, DECEMBER 31, 1915

"THE BIRTH OF A NATION" AT TERRE HAUTE GRAND

The attraction at the Grand Opera House, Terre Haute, for the week beginning Monday night, January 3d, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of 30 travels with the attraction and there are two car loads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders, accompanied by remittances, will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE PARIS MORNING GAZETTE

PARIS, ILLINOIS

"THE BIRTH OF A NATION."

At Grand Opera House Week, Commencing Tomorrow Night.

The attraction at the Grand opera house, Terre Haute, Ind., for the week beginning Monday night, January 3 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects. In this wondrous spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2 and the best seats at the daily matinees are 25c, 50c and $1.

THE SATURDAY SPECTATOR

Jan 1st 1916



THE GRAND.

Announcement of motion pictures at $2 may make some Terre Hauteans momentarily dizzy, yet there at once comes the soothing thought that everyone who has seen "The Birth of a Nation" declares it worth every penny of the price.

"The Birth of a Nation," easily the biggest thing ever attempted by filmdom, will be at the Grand for one week, beginning next Monday. But speaking of $2 to see the picture does not imply there are to be no cheaper seats. On the contrary, the prices range in the same groove paid to witness the best legitimate attractions—25 cents in the gallery; 50 cents and $1 in the balcony and $1.50 and $2 downstairs seats. Matinee prices will range from 25 cents to $1.

In addition to having an opportunity of witnessing the greatest picture ever taken, those who see the films will have the additional pleasure of hearing a symphony orchestra of 30 pieces, which in itself should be worth the price. The picture is to be shown twice daily—at 2:30 and 8:15.

A play within a play is a bit of dramatic construction revealed upon a most pretentious scale in David W. Griffith's "The Birth of a Nation." Griffith's scene is the reproduction in historic and dramatic detail of Ford's Theatre, Washington, D. C. on the night of April 14, 1865, when President Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

This scene is one of the tense dramatic moments in a story that is astonishing for its thrilling action. The drama is a complete story within itself and yet is a vital part of the entire story which is covered in the larger plan of the spectacle. From a technical viewpoint, it is one of the most interesting achievements in the annals of the American stage.

In the language of motion picture production, it is known as "a studio scene." This means that it was built indoors and had to be specially constructed to get the desired effect. It is the largest interior set ever built for a motion picture story. The scene is in minute detail, an exact reproduction of Ford's Theatre as it appeared upon this historic occasion. Numerous authentic works upon the subject were studied to get the exact measurements and dimensions of the old theatre. In this research the fundamentals were furnished by Nicolay and Hay's "Abraham Lincoln, a History." It will be recalled that the writers served as secretaries to President Lincoln and were in close touch with the stirring events of that period. A detail showing the thoroughness of the work is the picture of Booth's leap from the presidential box after he had fired the fatal shot. The distance covered in this jump was 12 feet. The actor playing Booth had to be carefully rehearsed in this scene and to get in the important detail of his spur catching in the flag that draped the box. This accounts for the fall which resulted in Booth fracturing his leg. Raoul Walsh, who played Booth, wore out three pairs of trousers at the knees before the right picture was caught.

This entire scene of Ford's Theatre was the most difficult of all to take except the big battle scenes immediately preceding it. These being in the open, the camera men were not hampered by demands of accuracy to the minute extent that they were in taking this important interior. Mr. Griffith was fortunate in being able to secure the aid of several eye witnesses of the actual events who were present with him when the picture was taken. Chief among these was Dr. Chapman, the noted prohibitionist and lecturer, who lent material assistance

TERRE HAUTE TRIBUNE.

THURSDAY, JANUARY 6, 1916.

By Mike O'Brien.

The extraordinary demand for seats for "The Birth of a Nation," at the Grand has brought about an extension of the engagement, two additional exhibitions being announced for Sunday night.

The film couldn't otherwise be working that day, anyhow, and Freddy Zarefel, the company manager, realized early in the week he would be asked to spend the Sabbath in Terre Haute.

The line-up at the box office of the Grand is one of the inspiring sights of the town these days. There is no let up—morning, noon and night you will find the lobby filled with people, and Charley Smith, Roy Tilson and Pat Hoovey frequently selling tickets simultaneously.

Money to insure reservations is even being sent by telegraph. One citizen of Brazil, after wiring money for seats, requested that his anxiety about the order being filled be relieved by a nice, soothing little wire at his expense. The reluctance to sit down in front is wearing away as the difficulty of getting seats in the middle of the theater becomes greater. Really a very good view of the picture can be had considerably behind the orchestra. The screen is far enough back of stage for even those in the front row to be out of the danger zone scientists sometimes write about in reading with the effect of motion pictures upon the eyesight of some persons. Somehow, no one seems to feel any sort of strain upon the eyes in viewing "The Birth of a Nation," the three hours passing by like a fifteen minute session.

And now if you don't mind we will proceed to answer some queries which have reached me by mail and through the conversational route regarding Mr. Griffith's great historical drama.

Yes, D. W. Griffith was a stage actor before he entered the motion picture field, but not a very good actor, I understand.

Regarding Hon. Austin Monaman-ger of the house and is an enthusiastic admirer of Griffith and his production, Mr. Griffith had this to say: "Mr. Monaman-ger is the only man I ever met who knew more about the character than I did. He was the only person I ever met who could tell me anything I didn't know about it. Further testimony on this point was furnished when Mr. Monaman-ger declared that 'The Birth of a Nation' is ever taken to Indianapolis he would be entitled to the position of chief usher at the Murat theater. He was also the only manager in some months who ever asked me to make a speech in Indianapolis. Perhaps he was afraid I would tell the audience how to run the theater."

GRAND

GRAND--Now

2:30 P. M.—TWICE DAILY—8:15 P. M.

D. W. GRIFFITH'S VAST SPECTACLE

THE BIRTH OF A NATION

Mats. 25c to $1.00

Ev'g's. 25c to $2.00

SPECIAL

Owing to the great demand for seats and heavy accumulation of mail orders the management has completed arrangements to give two performances on Sunday, Jan. 9, at 2:30 and 8:15 p. m.

Marvelous Beyond Human Belief

THE TERRE HAUTE STAR,

THURSDAY, JANUARY 6, 1916.

Through special arrangements, made last night by Manager Smith of the Grand, he will hold "The Birth of a Nation" over Sunday, when the final performances will be given. The unusual interest shown in this production by Terre Hauteans and residents of nearby towns has been such that the spectacle will be shown another day. A great many in every audience are those who are seeing it a second and third time.

Playing to capacity audiences every afternoon and night, "The Birth of a Nation," is proving the best drawing attraction seen at the Grand Opera House for some time. It is the "Ben Hur." of the screen, a production that everyone wants to see. People who scoffed at the idea of going to see a motion picture are standing in line to get tickets to see D. W. Griffith's epoch making production as founded on "The Clansman."

Terre Haute people who have sat through stage production after stage production without being moved are now applauding as vigorously as the "gallery gods." "The Birth of a Nation," has been witnessed by leading business and professional men of Terre Haute as well as those of the lesser walks of life, and every performance is bringing audiences that fill the theater to capacity.

Perfect projection has been the aim and accomplishment of the management of "The Birth of a Nation." The result is that there is no strain on the eyes of the spectator. Although the entertainment runs for two and three quarters of an hour, it is a common comment of those who have seen this great spectacle that it hardly seems an hour.

One of the most irritating features to the eyes is the exposure to the directly reflected rays, a condition which is found in so many picture houses where projecting machines are incorrectly placed. J. Norman Blake of Philadelphia has been waging strenuous warfare against this method of projection and advocating projecting on a horizontal plane. This method which he urges is used in "The Birth of a Nation."

The booth is so situated on the orchestra floor that there is no strain on the eyes from screen reflection. No expense has been spared to give the production the most perfect presentation that modern science can accomplish. The greatest optical experts have been consulted so that every piece of mechanism should be the best that ingenuity of man has devised. It is interesting to note that in the projection of this picture more than 12 horse power is used and that the cost of the "juice" is $3 a day.

Focusing received the most careful attention and everything is done to afford the audience perfect [illegible] of the stage spectacle. The result is that there is no eye strain in viewing "The Birth of a Nation," in fact the most unusual comfort prevails during the production. "The Birth of a Nation" is shown with every surrounding that an art in the program and [illegible] of the operator. A large [illegible] of picked musicians play a series of Wagnerian progressions which is perfectly synchronized to the action of this great spectacle.

The Saturday Spectator

Vol. XXI. TERRE HAUTE, INDIANA, JANUARY 1, 1916. No. 15

GRAND OPERA HOUSE

ONE WEEK ONLY
BEGINNING

Monday Evening, Jan. 3

Twice Daily Thereafter
2:30 and 8:15 p. m.

8TH WONDER OF THE WORLD
THE BIRTH OF A NATION
GREATEST ART CONQUEST SINCE THE BEGINNING OF CIVILIZATION

PRICES: Evenings, 25c, 50c, $1, $1.50, $2. Matinees, 25c, 50c, $1



The World's Mightiest Spectacle

Seen By Five Million People

18,000 People

3,000 Horses

Cost $500,000

Took 8 Months to Produce

Symphony Orchestra of Thirty

TERRE HAUTE TRIBUNE.

THURSDAY, JANUARY 6, 1916.

Old Soldiers Are Invited to See "The Birth of a Nation" at the Grand

The Tribune, Thursday, in conjunction with Manager Smith of the Grand and Manager Zarefel, acting for Mr. D. W. Griffith, arranged to have every old soldier in Vigo county see "The Birth of a Nation," the great patriotic spectacle now being produced at the Grand opera house. The old soldiers will be honored guests at the production Saturday night.

The tickets will be issued at the Tribune office and every old soldier in the county, union or confederate, is invited to call at the Tribune office during Friday and Saturday morning and get his ticket.

This courtesy, which is the first of the kind ever extended by the producers, comes as a result of the tremendous business which the great production has been accorded here, the Terre Haute engagement for the week being one of the largest in the history of the piece in proportion to the population. Every old soldier is invited to call at The Tribune office and get his ticket Friday or Saturday morning.

THE INDIANAPOLIS SUNDAY STAR.

JANUARY 2. 1916.

"Birth of a Nation" Film Is Defended Against Samuel Carson's Criticism

To the Editor of The Star:

I have just read in your issue of Dec. 28 a letter "amateurishly" criticising the wonderful picture, "The Birth of a Nation," signed Samuel Carson. I know not from whence he came—the writer of this letter was born and reared in Virginia and resides now in St. Louis.

Samuel Carson seems badly posted, wildly excited, terribly biased and deeply prejudiced. The consensus of opinion regarding the "Birth of a Nation" is that it is both artistic and truthful. The fact that the truth hurts holds just as good applied to this picture as elsewhere.

No doubt the accurate film picture of the weakness of the negro, that statistics in every state throughout the South corroborates, does hurt some that are personally unacquainted with the South and her people; for them there are wonderful opportunities where practical and financial aid will do real good for the negro. I refer to Booker Washington's school at Tuskegee, Ala., and the Normal Institute at Hampton, Va.

Every scene in the picture referred to does not favor the South. The sweetest and noblest act shown in the film is where the young Northern officer leaps over the breastworks, at imminent risk to himself, and rescues his old pal the young Southern colonel.

The criticism of the assassination of Lincoln is not well qualified, unless Samuel Carson was present at the assassination—this I doubt. In one breath he criticises the "untruthfulness" of the presentation of the picture; in the next, referring to the escape of Booth, he writes "but lets the assassin go free."

He is the first person that the writer has heard of that notes one particle of difference in the quality of the acting of the men taking the parts of Lee, Grant, and Lincoln. The picture does not arouse bitter prejudice against the negro amongst the Southern people.

He also says: "Whatever truth there is in 'the Clansman' should be forgotten." I take it through inference that he naturally wishes to suggest that whatever lies there are in "Uncle Tom's Cabin" should be inscribed on bronze and chiseled in marble under the inscription "Lest We Forget."

"The Birth of a Nation" is no disgrace to the people of the South. It is an historical picture of what the people of the South endured during the years following the war, when our Southland was, for the time being, throttled by the carpet-bagger, vultures and those of the negroes who could be influenced and used by these creatures. Samuel Carson might secure valuable training in the "School of Forget" by going South and meeting and mingling with our people, but he would find them too busy. I venture to say, working toward the upbuilding of our common country, to take time to think over the bitter days of 61-65.

JOHN E. ETCHISON JR.

St. Louis, Mo.

TERRE HAUTE POST

Thursday, January 6.

"BIRTH OF A NATION" TO STAY OVER SUNDAY TO TAKE CARE OF CROWDS



The plantation scenes in "The Birth of a Nation," movie now on view at the Grand, shows what the majority of people claim is the real plantation life. The negroes are shown in the cotton fields and having their fun in front of their little cabins.

Manager Smith, of the Grand, announced Thursday that because of the enormous seat sale for "The Birth of a Nation," now playing to capacity twice daily, that the big movie will not close with the Saturday night performance, but will be held over for a Sunday matinee and night.

"The engagement will close with the Sunday night showing," said Smith.

THE TERRE HAUTE STAR,

FRIDAY, JANUARY 7, 1916.

Among all the film actors playing historical characters in "The Birth of a Nation" spectacle at the Grand Opera House during this week, Howard Gaye and Donald Crisp have received the most praise on the faithfulness of their work, the one as Gen. Robert E. Lee and the other as Gen. U. S. Grant. The picture shows General Lee surrendering to General Grant in the Wilmer-McLean mansion at Appomattox Court House, Va., April 9, 1865.

It is a most exact reproduction of all the personages in the great historic scene and of the minute details of the action. It is well known that many supporters of the defeated Confederacy wished to prolong the struggle by means of a guerilla warfare similar to that waged by the Boers towards the close of the Anglo-Boer war. In fact, John Wilkes Booth was deluded into believing that by killing Lincoln he would have the support of the South in such a struggle.

But General Lee was of a different temper. He realized that the South had been beaten in a fair struggle on the fields of battle and that prolonging the fighting would merely add to the misery and want endured by his people. Therefore, after the battle of Five Forks, he opened negotiations with General Grant and on the morning of April 9 under the budding apple trees of an Appomattox orchard were determined the terms of peace which were formally written down in the Wilmer-McLean house in the afternoon.

History tells us that Lee had dressed for the occasion with great care. Grant on the contrary lacked his full dress and appeared in his fatigue uniform with "jack boots" dusty from the campaign. Strangely enough General Lee had nothing to write with. A pocket ink stand and quill pen were loaned by officers of the general staff and it was with them that the historic document of surrender was written.

Afterwards an effort was made to arrest and indict Lee for treason, but Grant, who knew Lee's nobility of character and of how he had fulfilled to the letter all of the surrender obligations, prevented any such disgraceful sequel to that meeting at Appomattox. It is this historic scene that has moved Terre Haute audiences to the first applause not the applause of exultation, however, but that of admiration. It is one of the many wonderful, historic scenes that mark "The Birth of a Nation," as D. W. Griffith's supreme achievement.

"The Birth of a Nation" will be offered at the Grand again today, tomorrow and on Sunday when the last performances will be given. Two shows are given each day, matinees at 2:30 o'clock and the night shows at 8:15 o'clock. It has proven a favorite in this city, as reported much earlier than the usual theatrical engagement.

TERRE HAUTE TRIBUNE. Jan 3 1916

ARMY OF EXPERTS TO PRODUCE FILM WONDER

"Birth of a Nation" Here With Symphony Orchestra and Stage Mechanics Galore.

From the number of trunks, large boxes and other paraphernalia carted to the Grand opera house this morning one might imagine a big musical comedy troupe or spectacular dramatic outfit was being housed in that theatre.

Nothing of the sort, merely a film.

But the film is "The Birth of a Nation" and with it comes an army of musicians, electricians, carpenters and skilled stage mechanics used in the presentation of the mammoth spectacle which opens tonight.

Fred R. Zarefel, for many years one of the late Charles H. Hoyt's favorite lieutenants is in charge of the production.

Charles Zimmerman, who was in the leader's chair when Hoyt's "A Tin Soldier" was presented at Naylor's opera house with the late Paul Dresser as the plumber and Jimmy Powers as Rags, and who was still directing orchestras for Hoyt productions almost up to the time of the author's death, is the baton wielder with the "Birth of a Nation" orchestra. The musicians with him are symphony players recruited in New York. Only one local musician will be seen in the pit tonight, Max Naylor, the trap drummer, who takes the place of the regular drummer who was suddenly taken ill.

Mr. Naylor rehearsed his merging of both Mr. Zarefel and Mr. Zimmerman were delighted with his work. The stage of the Grand is given over entirely to the Griffith spectacle. Even the auditorium of the theatre has been turned over to visiting generals who are placing American flags here and there.

Reaches Her Highest Art In Great Photo Drama at Grand



LILLIAN GISH

GRAND

GRAND--Now
LAST SIX TIMES

Mats. 2:30 P. M.

THE BIRTH OF A NATION

Ev'g's. 8:15 P. M.

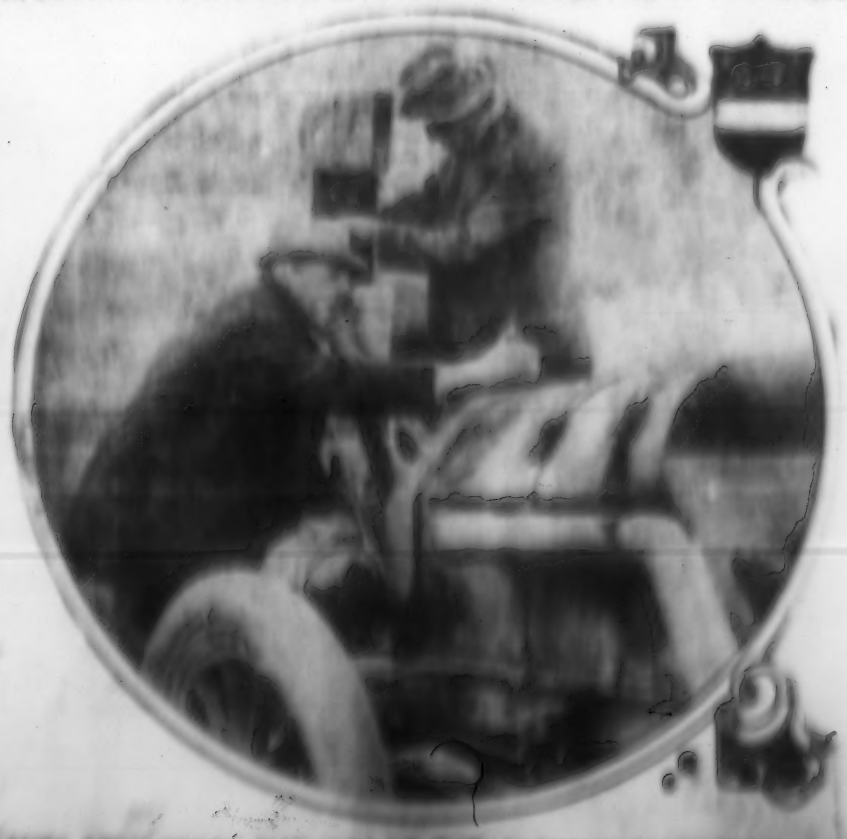
Engagement Will Positively Terminate on Sunday Night, January 9th



SCENE AFTER THE BATTLE OF PETERSBURG.



MR. GRIFFITH, CONSULTING WITH G. A. R. VETERANS FOR DETAILS OF SHERMAN'S MARCH TO THE SEA, AMPLIFIED HISTORICAL RECORDS WITH INTERESTING REMINISCENCES



MISS LILLIAN GISH IN ONE OF THE CHARMING OLD SCENES WHERE SHE PLAYS



MR. GRIFFITH DIRECTING

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

An observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said, "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor, saying seriously, "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

"Work them out, then," was the decision.

At the Liberty Theater, New York, during the last several months people have stood in a line which stretched from the box office nearly a whole block, suffering for the privilege of paying $2 a seat, in many cases, to see nothing but a moving picture drama. The man who produced that $2 movie is the man addressed in the studio seven years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when that movie had its first night in New York and of whom also other men who study and observe rather than direct declare that he has raised the film drama to an art with a capital A and that he has unfolded new possibilities, pioneered in hitherto unsuspected fields.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation in about fourteen months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some forty odd years ago the son of Jacob Wark Griffith, a brigadier brigadier general of the Confederate army. His family came near to being eligible for about all the patriotic societies, for his grandfather was Captain Daniel Griffith of the war of 1812. In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation and received his education at the nearby country school.

The wander year came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society. In any event when he went out into the world he gravitated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theater.

He was engaged, as he says, because they needed somebody. Then there were seven years of the stage—now in road companies, now in repertoire, all the time getting up a little. He played with Gertrude Coghlan, Walker Whiteside and finally Nance O'Neil, in the last year a leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed, and I have always had a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly prosperous, although today it is worth millions, but there was somebody in it wise enough not to impose any rules or regulations on the new director.

Perhaps the reader will remember a modest, haunting little film, "Pippa Passes," the representation of Browning's poem. Griffith did that, and all it was was a day of a young girl with her ancient Italian guitar singing her little song ending, "God's in His Heaven; all's right in the world."

Then came "The Merchant of Venice," farther ambitions; "A Blot in the 'Scutcheon," "Enoch Arden," a number fancy; "Lines of White on a Sullen Sea," all of which led up to "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the Biograph pictures of which were modeled directly on Miller's "Brassey," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and altruistic dogs with revengeful tempers it could not fail of approval." He laughed. "I submitted the idea, and it was approved, but when I got to talking about details, Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event, he had not worked long before he had the Dixon book handed over to him to read. He read it and lost interest in about everything else.

"I read the book," he says, "and I saw it. Not the book entirely, but as an opportunity for me to set forth, first, the birth of the South following the travail of the civil war.

"I saw a chance to tell the story of how they suffered through what I believe to be the most dramatic period in the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorializing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders, and they put it up just as some gray haired old man remembered it.

They remembered burnings, and a town, two towns, were put in—five altogether were built. One man remembered the burning of a town he sighted. Something must be done about that. A fireworks man said he could build bombs which, exploding in the air, would give enough light for the camera to work at night. Incidentally it may be added the bombs cost one dollar, but they did the work.

"Was it difficult to get the actors?"

"No," replied Mr. Griffith, "not difficult, but tedious. You see we advertised in the newspapers that we want so many persons, men, women and children. We established employment bureaus, so to speak, and made our selections."

"How about the negroes?"

"They were the easiest. The negro is a natural actor. And I do not mind saying that among the 3,000 or more we took part of the negroes out of the chain gang and from every other place we could come with unbelievable talent. I employed some that may put even the flag acts of the negro on the stage to shame. And men and women of that race take direction."

Of course, it was necessary that the men on the horses should be as much at home in the saddle as possible, that they actually ride, brandishing the blades. This is a long story in itself, but suffice it to say that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. Complete telephone systems were installed for every section, and the orders delivered from headquarters were megaphoned by the captains to their commands."

The headquarters alluded to in the battle scenes was a sixty foot tower in front of the whole scene. It was there that George W. Bitzer, "best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene, it may be said, was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly what the individual did the first time in order to preserve uniformity, exactly how he or she wore a hat, entered a house, wore the hair, or did anything else. That brings gray hair. Then we had a few little stunts.

"You remember that case where the negroes are shot and fall when the Ku Klux come into the town. The horses jump over them as they lie in the street. It took considerable persuasion to get men to do that, although the horses and their riders were the best trained obtainable. We took it up with some men. 'Boss, we won't do that for less'n $5 a day,' they said. They got it.

"Take another case in the guerrilla invasion of the town. It may be recalled that a man shot falls from the roof of a front porch head first on the ground. Many think the fall is made by a dummy. A real man does it and practiced it in a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time, and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away, and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'Our American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man hung interested upon his hands. "Why, there are as many possibilities in artistic work. This is only Christ's play."

Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

PRODUCING A PLAY ON A STAGE FIVE MILES LONG

Love Sick Sentry

ONE of the charming scenes in "The Birth of a Nation," which opens an engagement of one week at the Grand tomorrow night, is that of the love-sick sentry, which is pictured here. It is this portion of D. W. Griffith's motion picture wonder that those who have seen the production will remember for time to come. Miss Lillian Gish, one of the featured stars, is one of the figures in what proves to be one of the best acted parts of the picture.



TERRE HAUTE POST

Friday, January 7.

"The Birth of A Nation" At The Grand Opera House Terre Haute

The attraction at the Grand Opera House, Terre Haute, Ind., for the week beginning Monday night, January 3 will be D W. Griffith's mighty spectacle, The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of qalf a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history It records its facts with the rapidity of lightening. Love and conflict are its basic themes and its details it is stupendously beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battle of the Civil War; the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the ruin [illegible] of Reconstruction.

Matinee [illegible] Wednesday and Saturday. Seat sale will receive careful attention. The night performances will begin promptly at eight o'clock and curtain on the forty minute [illegible]

BIG MOVIE SMASHING RECORDS.

All records at the Grand are being smashed to pieces by the capacity houses now seeing "The Birth of a Nation," at every performance. Thursday night, Manager Smith said he torned 200 people away. There wacn't a vacant seat on any of the three floors.

The engagement will close with a matinee and night performance Sunday. Car loads of school children are scheduled to arrive from Brazil, Sullivan and Rockville Saturday and Sunday to see this greatest of all movies.



JOSEPH HENABERY AS PRESIDENT LINCOLN IN "THE BIRTH OF A NATION."

TERRE HAUTE TRIBUNE.

FRIDAY, JANUARY 7, 1916.

Terre Hauteans Can Recognize John P. Usher in Lincoln Picture



SCENE FROM "THE BIRTH OF A NATION." JOHN P. USHER SHOWN AMONG THE MEMBERS OF LINCOLN'S CABINET.

HON. JOHN P. USHER IN "BIRTH OF A NATION"

Distinguished Terre Hautean Was at Lincoln's Side During Crucial Days of the '60's.

By Mique O'Brien.

One of the characters in "The Birth of a Nation," the historical photodrama now being presented at the Grand, is a distinguished Terre Hautean who will be recalled by many citizens as a commanding figure in the early life of the city—Hon. John P. Usher—who was President Lincoln's secretary of the interior at the time of the assassination.

Brief glimpses of the brilliant Terre Hautean can be seen in the picture—once where Lincoln, surrounded by members of his cabinet, is signing an important state paper, and again when he rushes to the president's box after the shooting.

Another scene, showing Usher at the bedside of the dying president, has been cut out along with other scenes to keep the picture within the three-hour limit.

The death bed scene is thus described by Ida M. Tarbell in her "Life of Lincoln":

"* * * And then, at twenty-two minutes past 7, in the presence of his son Robert, Secretaries Stanton, Welles and Usher, Attorney-General Speed, Private Secretary Hay, Dr. Gurley, his pastor, and several physicians and friends, Abraham Lincoln died. There was a pause as all [illegible] Stanton broke the stillness. 'Now he belongs to the ages.'"

Hon. John P. Usher was born in New York. His father was very poor and when he was a small boy he hired to work for a neighbor at $1 per week. For this stipend he carried sugar water to be boiled down to maple syrup. The orchard in which he worked was a large one and young Usher was kept busy. Finally he left the farm and returned home. He received a common school education and began studying law when he was 18. Shortly after that he moved to this county and practiced his profession in Indiana and Illinois courts. For many years he made Terre Haute his home. President Lincoln appointed him secretary of the interior to succeed Caleb B. Smith, of Ft. Wayne.

[illegible]

[illegible]

[illegible]

TERRE HAUTE TRIBUNE.

FRIDAY, JANUARY 7, 1916.

There was intense excitement around the Grand opera house for about half a minute Thursday. One of the ushers called his fellows to look out into the lobby.

"What do you know about that," he exclaimed. "Nobody in front of the box office!" But even as he spoke half a dozen people lined up to give Mr. Heavy another workout. Since then the line has not been broken. The strain on the ticket sellers at the Grand incident to the engagement of "The Birth of a Nation" really is beginning to tell. Treasurer Heavey has lost seven pounds during the week. Mr. Griffith has announced over his signature that this picture will never be seen in any but first-class theatres and at the same scale of prices that prevails during the present engagement. Neither will it be shown in any other place in this vicinity this season. Sunday night and matinee will therefore afford the last opportunities this season to see the Griffith wonder spectacle. It would be difficult to determine what are the most pleasing points of this supreme artistic achievement. The infinite variety of the scenes is perhaps one of its chiefest charms. There are panoramic battle scenes of grandeur, thrilling night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home-life of the south during and after the civil war and a double love story of surpassing interest and charm. The magnitude of the spectacle is almost beyond belief.

Every Veteran Invited To Witness This War Spectacle



Every union and confederate veteran is invited to be the guest of the Tribune at the production of "The Birth of a Nation" at the Grand at 8:15 o'clock Saturday evening. Every soldier can obtain an order from a ticket at the Tribune office.

GRAND
NOW---
LAST FOUR TIMES
Matinee Today 2:30 P. M.
THE BIRTH OF A NATION
Tonight 8:15 P. M.
"The Play That Woke Terre Haute Up"
MATINEE SUNDAY AT 2:30
LAST TIME SUNDAY NIGHT, JAN. 9th

Miss Mae Marsh, who plays the role of Flora Cameron in "The Birth of a Nation," the current attraction at the Grand, is known throughout the world as the "Maude Adams of the films." Sometimes she is known as the girl with a thousand faces. She has played tomboys and heroines, consumptive girls and athletic girls. The first part that won praise for her was that of Applepie Mary in "Home, Sweet Home." She will be given the leading role in D. W. Griffith's new big feature which may be called "The Mother and the Law."

Miss Marsh has only been in the pictures for four years, starting at the age of 16 years. Freckle-faced and red-headed though she is, Mr. Griffith saw under the freckles the high lights and deep shadows of feeling and emotion, a visage born to comedy and tragedy. He also recognized a temperament of wondrous sensitiveness. Soon her fellow players saw that she could queen it in a palace in one day and the next day a slavey in a kitchen.

This chameleon-like quality has caused Griffith to cast her so often and in so many varied roles. And so the ugly duckling has come into her own. At the age of 20 years there is not much to one's biography. Mae Marsh was born in Madrid, N. M. Her father was an auditor of the Santa Fe Railroad and she lived in many places. She was educated at the Sacred Heart Convent in San Francisco, and was there during the great earthquake. Then she moved to Los Angeles. Her sister went into motion pictures and she followed. And, so her story is told.

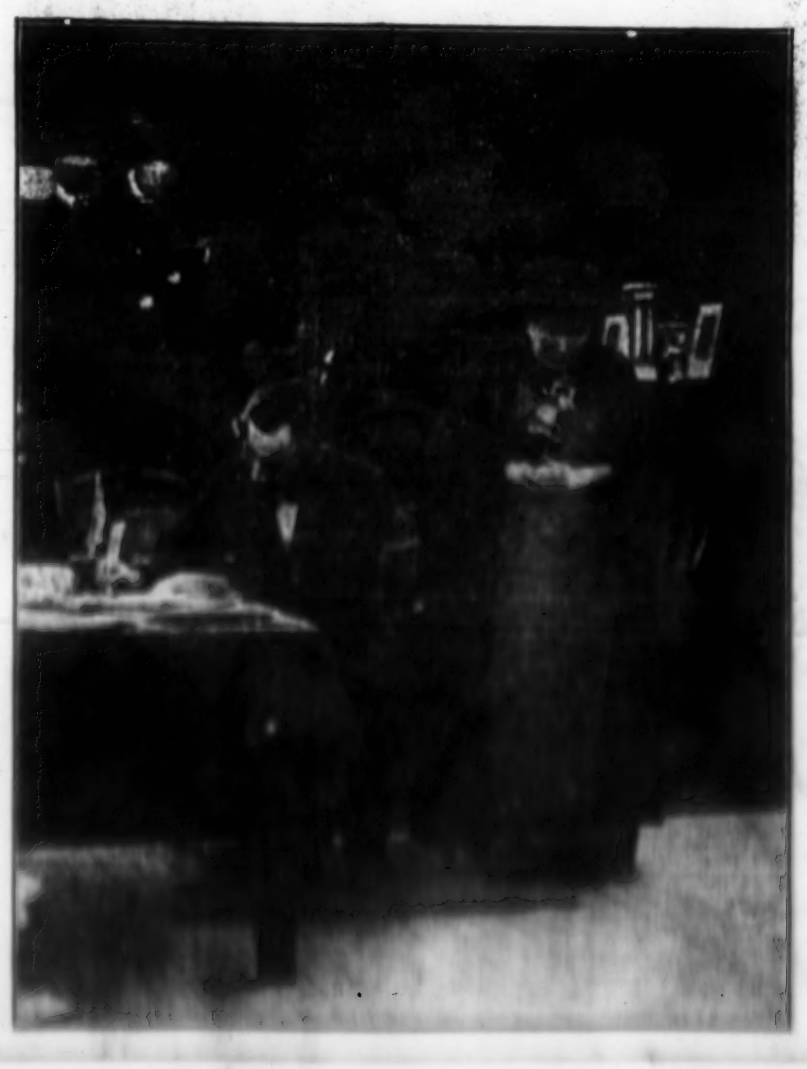
In preparing the picture spectacle, Director Griffith experienced great difficulty in finding the proper actors to portray the great historical personages. Grant, Lee and John Wilkes Booth found stage embodiment only after the most thorough search. Perhaps the most familiar face and the most difficult to find a counterpart, was that of Abraham Lincoln. More than 50 applicants were thoroughly studied before Joseph Henabery finally was chosen.

In make-up and personality he came up to Griffith's requirements. It was afterwards ascertained that for years this actor had made a careful and painstaking study of every available book printed about President Lincoln, and this undoubtedly was what makes his characterization so perfect. It is this actor, but from instances on perfection in every detail that has made Griffith the master mind of the films and "The Birth of a Nation" a spectacle that fairly staggers the imagination.

"The Birth of a Nation" will be presented this afternoon and tonight again, while the final performances will be given tomorrow. Already have Terre Hauteans witnessed it and many more have come from all surrounding towns and cities. The theater management of the play included in his party yesterday the men that "Great crowds from this city have been entering the Birth of a Nation at Terre Haute this week. Wednesday evening is next town."

Gripping Scene in Film

THERE is one scene in "The Birth of a Nation" which never fails to draw an outburst of applause from the audience. It is where Joseph Henabery as Abraham Lincoln gives to Josephine Crowell as Mrs. Cameron an order that saves the life of Ben Cameron (Henry Walthall.) This scene, which is pictured here is one of the most touching in the entire production as it is being shown at the Grand.



REV. SPARKS DISCUSSES "BIRTH OF A NATION"

Pastor Commends The Tribune Editorial on Spectacle Now Showing at Grand.

Editor of the Tribune:—I herewith thank you for your editorial on "The Birth of a Nation" that appeared in your issue of yesterday. It was both sane and timely, and had the true ring.

There can be but little necessity for the presentation of that class of plays or pictures that reopen wounds of the past and sow again the seed of hate and prejudice that breed race antagonism and strife, and in a measure counteract much that has been, and is being, done to solve the race problem.

It strikes me with poor grace for the producer of this film play, after he has exhibited the negro in the worst role of which his very vivid and biased imagination was possible, to throw in the few views that fail to tell of the race's real progress and of the new negro, who, through our American institutions, has contributed to the nation's asset in education, morality, religion and also in its material welfare and development. The course taken by the film producer can be compared to the physician who gives a fatal dose of poison, and, then, as an antidote, gives the thousandth part of an emetic. The race has no apology to offer for being here. It simply asks for a square deal—a man's chance. Its desires to be dealt with in the spirit of true religion of which the churches make such ado, and to be measured by the principles of right as laid down in the golden rule.

In every war this nation has had, the negro has played an honorable, brave, heroic part. From the first struggle in the revolutionary war, when Crispus Attucks fell down to the Spanish-American war, when negro soldiers saved the life of Colonel Roosevelt and helped to win victories for American arms, has the negro's faithful, loyal heart been responsive to the nation's call for its defense. He has raised no arm of assassination against our chief executives, but he has defended them.

For his contribution to the growth, development and perpetuation of this, the so-called "Land of the Free and the Home of the Brave," it does seem to me that the country of his forced adoption should have such a right censorship over its play and picture productions of every kind that anything that misrepresents the race, increases the race hatred and prejudice or tends toward inciting race riots, should be prohibited. I fear that a legal increase race prejudice will result from this exhibition here.

Again thanking you for your editorial [illegible]

[illegible]
Pastor [illegible] M. E. Church.

DEBS SAYS LOCAL ELECTIONS BAD AS ONES IN BIG MOVIE

Criticizes "Birth of a Nation" for "Insult" to Black Race, Saying Movie Is Worthy of a Better Purpose

Recent elections in Terre Haute have been as bad as those pictured in the "Birth of a Nation," which movie shows negro militia driving whites away from the polls in the south, according to a scathing criticism of the movie by Eugene V. Debs, noted Terre Haute Socialist. Debs' criticism follows:

"THE BIRTH OF A NATION."

Editor Post: The merits of this spectacular drama excite bitter comment whenever it is presented. There is no question that it is a wonderful production, that many of its scenes are tense and thrilling, and that there is much in the play to approve and commend, but if the author's studied purpose was to insult the black race and to revive and intensify the bitter prejudices which grew out of the war, he could not have better succeeded, and it would be passing strange if the colored people did not protest against certain shocking features of the drama as doing them and their race grossest injustice.

If it be absolutely essential to the play to present those harrowing rape-scenes, then why not round them out in their historic completeness and show the dissolute son of the plantation owner ravishing the black daughter before her parents' eyes?

For every white woman raped in the south by a black fiend, a thousand black women have been seduced and outraged by white gentlemen, but no hint of this is given in the series of pictures composing "The Birth of a Nation." It is only the black brute that is guilty according to this and all other stories written about the negro by Thomas Dixon, the author, who also calls himself a minister of Christ.

Four Million Mulattoes.

There are four million mulattoes in this country, most of whom were born out of wedlock and all of whom have a white father or grandfather, and these white gentlemen are ready to fight at the drop of the hat for "white supremacy" and against "nigger equality."

The pretended reverence for Lincoln in the play does not at all square with the facts of history. Lincoln was hated with a savage hate by the slave-owners of the south, and it was this ferocious hate that culminated in his assassination, and the reverence now shown him on the stage is a convenient mask behind which the same blind hate may vent itself upon the unoffending negro.

Ghastly Exploitation.

Let it not be overlooked that all our histories have been written by white men and that negroes had no hand in them. They simply had to take what was given them, but even at that there is no denying the fact that from the time the negroes were first stolen from their native land by white slave-traders whom it was flattery to call pirates, until the last law disfranchising them in the south was put into effect and the last "Jim-Crow" car put into commission to affect their daily life as free souls, the whole history of the treatment of the negro race is one of shameless exploitation and persecution, for which the white race can never atone in time nor eternity.

If the black rebels Indian fought for their race about "The Birth of a Nation," it would be nothing more than their duty and deserving even more honor and praise than those heaped upon the brave and fearless Indian who fought for his own race and country.

Klan Glorified.

The Ku-Klux-Klan are glorified in these pictures as spotless knights, the personification of chivalry and honor, and the audience applauds madly as they dash to the rescue of some imaginary white victim of a black fiend, but care is taken not to portray any of the outrages perpetrated upon defenseless, unoffending negroes by these same lawless night-riders.

The pictures showing the scenes about the polling places on election day, under negro domination, are especially calculated to subject the negro to ridicule and contempt, and the white audience never fails to attest its appreciation by its sneers and cheers.

Like in Terre Haute.

It's true such election scenes with their black sluggers and their sodden corruption are disgraceful and revolting, but how much more disgraceful and revolting are they than the election scenes which have occurred in and about Terre Haute during the last few years, scenes in which the sluggers were white, instead of black, and insulted white ladies instead of black wenches; scenes unspeakably low and vile as everyone will admit, who bore witness to them. How would it do to make pictures of some of these and travel through the south with them, flashing them upon a screen to show the negroes in that section what an eminently respectable thing an election is when dominated by white men and by what pure and incorruptible methods the will of the people is expressed in a civilized white community?

Whites Also to Blame.

If the white race has demonstrated its "superiority" in any one thing, it is in its politics and elections, and if negroes should be disfranchised, the evident purpose of Dixon's pictures, because of their disgraceful conduct at the polls, then by the same token white men should also be stripped of the ballot and driven from the polling places.

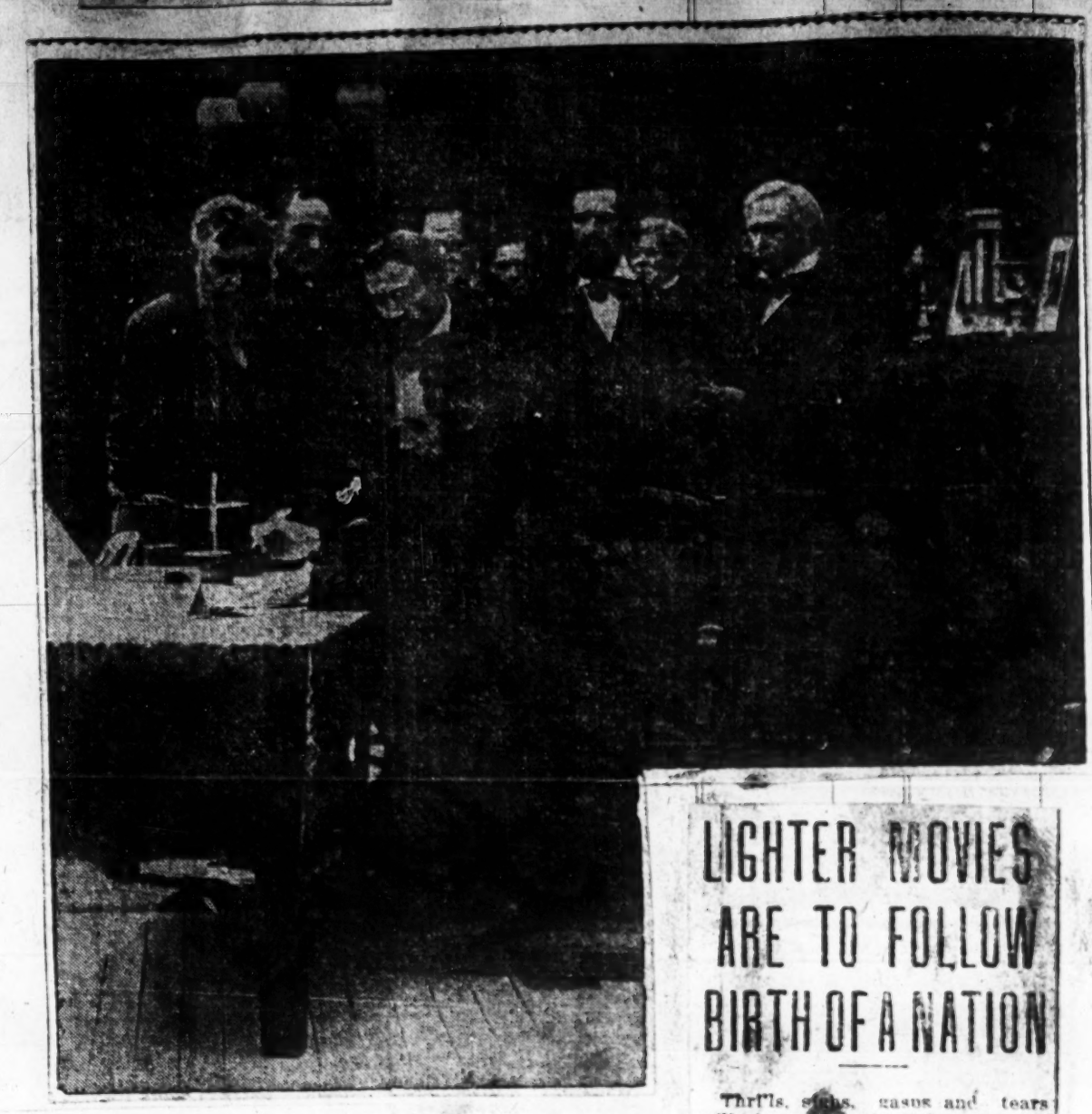
The chief commercial statistics exhibited at the close of the play to show the progress made by the negro race is but a weak attempt to excuse the wanton insults heaped upon that race. Intelligent negroes will not be deceived. The Progress they have made is mainly due to themselves. They owe little to the white race as a whole, save their exploitation and degradation.

Must Depend on Selves.

Let the colored people learn how to depend upon themselves, how to fit for themselves, and to win their own way in the world. When they cut loose from the scalping politicians that use them as pawns in the political game and reward one of their number with a spittoon-cleaning job in recognition of their race, and stand together, when they begin in earnest to educate themselves to develop their minds and do their own thinking, they will then command the respect of the white race and of the world, but not before.

EUGENE V. DEBS.

Terre Haute, Ind., Jan. 6, 1916.



TERRE HAUTE TRIBUNE.

SUNDAY, JANUARY 9, 1916.

Old Soldiers Attend "Birth of a Nation"

Two hundred veterans of the union and confederate armies accepted the hospitality of the Tribune and enjoyed the production at the Grand last night of "The Birth of a Nation."

The Tribune at first reserved one hundred seats. When these were exhausted one hundred more were secured with the belief that this would be more than ample to accommodate the veterans.

The second hundred was exhausted at 11 o'clock Saturday morning and by that time the house had been sold out.

A few of the veterans who appeared after this were doomed to disappointment, but last night Manager Charles Smith, of the Grand, reassured The Tribune that if he is successful in having the production in March that every old veteran deprived this time of seeing "The Birth of a Nation," will then be accommodated.

The Tribune was advised by members of the Grand Army that one hundred would be adequate but on the contrary two hundred were not enough, and this was deeply regretted. On the return of "The Birth of a Nation" here it will be the endeavor of the Tribune to see that all who were disappointed have a chance to see the production.

The big theatre party of old soldiers was an unique sight. From their evidences of interest and their enthusiasm they thoroughly enjoyed the spectacle.

TERRE HAUTE TRIBUNE
JAN 9 1916

STAGE JOTTINGS

By Blanche Brooks.

LIGHTER MOVIES ARE TO FOLLOW BIRTH OF A NATION

Thrills, sighs, gasps and tears will give way to the lighter form of the movie drama during the new week. "The Birth of a Nation" has thrilled and moved Terre Hauteans as no other production ever has. It has played to capacity and smashed other records.

Hundreds of people were attracted to Terre Haute. They arrived early and did shopping in the morning. In the afternoon and at night they flocked to the Grand to this really wonderful movie.

Valeska Suratt at the American has attracted and pleased Terre Hauteans in "The Vamperant" for the past two days. She has a chance to act and she does it every minute. Last chance to see her is at the American Saturday.

END DRAWING NEAR

"The Birth of a Nation" will close its remarkable engagement at the Grand with two performances on Sunday. The Saturday matinee was sold out Friday night. Last chance to see this epoch making movie at the Grand will be Saturday night and Sunday afternoon and night.

SATURDAY MOVIES

"The Birth of a Nation" at the Grand.

GRAND

LAST TIME

Matinee Today 2:30 P.M.

THE BIRTH OF A NATION

Evening 8:15 P. M.

Do Not Miss the World's Greatest Play

TERRE HAUTE, SUNDAY, JANUARY 9, 1916.

Star

LINTON, INDIANA,

MONDAY, JANUARY 3, 1916

"The Birth of a Nation"

The attraction at the Grand opera use, Terre Haute, Ind., for the ek beginning Monday night, Janu- y 3, will be D. W. Griffith's mighty ectacle "The Birth of a Nation." ter that there will be two per- rmances daily throughout the ek. This is the same production at has broken all theatrical records New York, Chicago, Boston, Phil- elphia, Pittsburg, St. Louis and ansas City. Nearly five million ople have seen this wonder pro- ction.

Mr. Griffith consumed eight onths in making this picture. He ployed 18,000 people and 3,000 rses and the total cost of the work ached the enormous sum of half million dollars.

The story is one of romance and venture linked to the most vital eriods of American history. It re- ds its facts with the rapidity of ghtning. Love and conflict are its ain themes and in its details it is spendous beyond belief.

Linked with the drama is an oper- ic score which carries recurrent emes with every vital scene and aracter in the epic. This wonder- l score which is synchronized to e drama is in itself an incompara- le work of art. A symphony or- hestra of thirty travels with the at- raction and there are two carloads f stage settings and effects. In this onderful spectacle are shown the e ...ities of the civil war, the ecession at Appomattox, the assas- ination of President Lincoln, f Stat; orders accompanied by remit- ances will receive careful attention. he right prices range from 25 cents $2.50 and the best seats at the ...tts matinees are 25 cents, 50 cents nd $1.00.

GRAND RETAINS GRIFFITH FILM

Gives Terre Haute Two More Showings of "The Birth of a Nation."

HOWE OFFERS HIS PROGRAM

Brings Latest Travelogue Revealing Two Pacific Expositions.

Headed by "The Birth of a Nation," the Grand will present this week what is well termed the most attractive week's program of motion pictures ever offered at that theater. The seven days beginning today will bring the final performance of D. W. Griffith's wonderful production, "The Birth of a Nation," the latest Lyman H. Howe travel pictures of the two California expositions and other places of interest, as well as two new William Fox photoplays.

"The Birth of a Nation" needs no comment now other than the warning that the performances this afternoon and tonight are the last in Terre Haute. This wonder picture has been witnessed by thousands here during the last week and its drawing power has been so great that it will be held an extra day so that everyone may see it. The matinee this afternoon will be given at 2:30 o'clock while the night show will be opened at 8:15 o'clock.

Now that the engagement of "The Birth of a Nation" is practically over may we not thank Mr. D. W. Griffith's managers for sending us this wonderful entertainment and Mr. Smith, too, for booking it for a week's stay at a time when many of us were shaking our heads and saying: "Why, Warfield and Maude Adams in a repertoire couldn't fill the Grand for a week at two dollars a throw. What can you expect of a mere picture—a magic lantern show?"



MIQUE O'BRIEN

The Griffith spectacle will, I should say, have attracted $12,000 to the box office of the Grand before Mr. Heavey quite selling tickets tonight. That means nearly $1,000 for each of the thirteen shows. The takings might have been more if all who sought reservations could have been accommodated with the seatts they wanted at the times they wanted them.

Psychology of the Film.

Many have deplored the fact that Mr. Griffith has touched upon unpleasant happenings, glorified the Ku Klux Klan, and so forth and so on.

But what if Mr. Griffith has exaggerated a bit here and there to make his spectacle more thrilling? Has he gone farther in the taking advantage of dramatic license than any successful dramatist from Shakespeare down? Shakespeare's plays were mostly historical, but he made his own history whenever he felt disposed. "Uncle Tom's Cabin" is supposed to deal with history, too, but has Mr. Griffith handled the truth as carelessly as the authoress and the countless producers of this play? Was Bartley Campbell's "The White Slave" or "The Octoroon" ever checked up with regard to adherance to known facts of history?

What Stirs Protests.

The mere fact that "The Birth of a Nation" has aroused protests in different localities proves its greatness. Nobody bothers about the non-successful dramas. And incidentally nobody who has seen "The Birth of a Nation" will begrudge Mr. Griffith the colossal reward his genius will net him. And, by the way, having seen "The Birth of a Nation" several times I am now almost prepared to write a real review of the spectacle. Also, I wish to add I consider Mr. Griffith a showman and a historian on a fifty-fifty basis. He has done what all wise amusement purveyers try to do—sensed the public's desire. Only a few are doing it these days—Griffith, George M. Cohan and Charley Dillingham heading the list.

Griffith, the Wizard; Something of His Work and Personality



DAVID W. GRIFFITH, FILM WIZARD.

Says Freddy Zarefel, manager of "The Birth of a Nation," regarding his big chief:

"D. W. Griffith gets 500 letters and fifty telegrams every day. It would save a lot of anxious folk some heartburnings to know that the producer never answers the letters. He opens them and tosses them in huge stacks on his general manager's table, where the faithful clerks sort out the minute grains of wheat from the chaff and attend to the really important things. He tosses the telegrams to his secretary, whose discretion as to answering them is final. Griffith rarely carries money. He is known everywhere and appropriates whatever he wants, letting the shopkeepers present their claims later to the keeper of his purse. He never fusses about trifles. He never does a particle of clerical work. He never stops at small or large financial problems. In brief, his one aspiration is to make the big picture, the great art product, and in that supreme achievement he is Napoleonic in his methods and results."



HENRY WALTHALL AS COL. BEN CAMERON IN "THE BIRTH OF A NATION," D. W. Griffith's Spectacle Which Will Be Its Engagement at the Grand Today.

76 THE DECATUR REVIEW

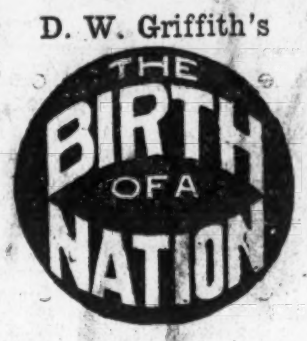
Tuesday Evening, January 4, 1916.

EMPRESS THEATRE

The Mightiest Spectacle Ever Produced.

One Week only beginning next Monday night.

D. W. Griffith's



Will Positively Not be Shown in any Other Place in This Vicinity This Season.

Twice Daily Thereafter, 2:15 and 8:15 p. m.

PRICES: Evenings, 50c, $1.00, $1.50 and $2.00
Matinees, 50c and $1.00.

Seat Sale Thursday

In the meantime mail orders accompanied by remittances will receive careful attention.

THE PIATT COUNTY REPUBLICAN.

THURSDAY, JANUARY 6, 1916.

"The Birth of a Nation" at Empress Theatre, Decatur.

The attraction at the Empress Theatre, Decatur, Illinois, for the week beginning Monday night, January 10, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittance will receive careful attention. The night prices range from 50 cents to $2.00 and the best seats at the daily matinees are 50 cents and $1.00.

CLINTON DAILY PUBLIC, CLINTON, ILLINOIS.

THURSDAY, JANUARY 6, 1916

"BIRTH OF A NATION" AT EMPRESS THEATRE

Greatest Motion Picture Will be Shown in Decatur House All Next Week

"The Birth of a Nation," bringing forward David W. Griffith's new art of musical spectacle, with Monday evening's performance opens an engagement of one week at the Empress theater, Decatur. The first half of the great picture exhibits the salient events of the Civil War, which came to a close at Appomattox just fifty years ago. Lincoln's call for troops, Sherman's march, the battle of Petersbugh, Lee's surrender to GGrant and the awful tragedy at Ford's theater live before the spectator of the Griffith drama.

In the second half of the South's "second uprising," this time against the carpeting regime, is shown in a thrilling story of reconstruction days. The romance of the "little Confederate colonel" Ben Cameron with the Northerner Elsie Stoneman, and that of the Unionist Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintain two threads of continuous love interest throughout the story.

50,000 Scenes in Spectacle

The fun and frolic of plantation days, as well as the heartache and patchos of the stricken South, are shown. The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the clan are staged with thousands of participants. There are 5,000 scenes in the spectacle, and (it is estimated) no less than 200,000 interesting historical details. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This instrumental music is played by a large orchestra, and supplemented by part singing behind the scenes. Somehow the old war time tunes, thus thematically treated, make the "counterfeit presentments" of long ago seem irresistibly real.

Among the leading players in what was probably the largest theatric cast ever assembled may be mentioned Joseph Henaberry as President Lincoln; Donald Crisp and Howard Gaye as Generals Grant and Lee; Mae Marsh as Flora Cameron; Henry Walthall, Lillian Gish, Elmer Clifton, Miriam Cooper as the quartet of lovers; Ralph Lewis as Congressman Stoneman; Spottiswoode Aiken and Josephine Crowell as the elder Camerons, and Walter Seigmann as Lynon. Matinees will be given daily throughout the engagement.

TUSCOLA, ILLINOIS, JANUARY 6,

THE TUSCOLA JOURNAL

BIRTH OF A NATION

The attraction at the Empress Theatre, in Decatur, Illinois, for the week beginning Monday night, Jan. 10, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightening. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes and every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittance will receive careful attention the night prices range from 50 cents to $2.00 and the best seats at the daily matinees are 50 cents and $1.00

THE LOVINGTON REPORTER.

FRIDAY, JANUARY 7, 1916.

"THE BIRTH OF A NATION"

Famous Production at Empress Theater, Decatur, Week Beginning Jan. 10.

The attraction at the Empress theater, Decatur, Illinois, for the week beginning Jan. 10, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picturec. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two car loads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of Reconstruction.

Mail orders accompanied by remittance will receive careful attention. The night prices range from 50 cents to $2.00 and the best seats at the daily matinees are 50 cents and $1.00.

THE DECATUR REVIEW

Thursday Evening, January 13, 1916.

EMPRESS--NOW

2:15 p. m.—Twice Daily—8:15 p. m.

D. W. GRIFFITH'S

8TH WONDER OF THE WORLD

Mat'e 50c to $1.00



Evenings 50c to $2.00

WILL MAKE A BETTER AMERICAN OF YOU.

A Life Long Regret If You Miss This

SPECIAL NOTE: We resume our Vaudeville Policy Sunday Matinee, January 16th.

PANA, ILLINOIS FRIDAY, JANUARY 7, 1916

The Pana Palladium

"THE BIRTH OF A NATION"

The attraction at the Empress theatre, Decatur, Illinois, for the week beginning January 10 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily thruout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender of Appomattox, the assassination of President Lincoln in Ford's Theatre, anQd the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of reconstruction.

Mail orders accompanied by remittance will receive careful attention. The night prices range from 50 cents to $2.00 and the best seats at the daily matinees are 50 cents and $1.00.

tf.

An effort is being made here to have the Illinois Central hold the train on next Thursday night, January 13, until after the show, that Pana people may attend and return the same night.

CLINTON DAILY PUBLIC,

SATURDAY, JANUARY 8, 1916

"BIRTH OF A NATION" GIVEN WITH REALISM

Company Carries Its Own Orchestra Thirty Pieces—at Empress All Next Week

The magnitude of "The Birth of a Nation" which will be placed on view at the Empress theater at Decatur, for one week, beginning next Monday night, Jan. 10, with daily matinees thereafter, is something so extraordinary that it is impossible for the human mind to grasp it unless it is seen. It may well be stated that it is the last word in film products.

When one takes into consideration that there are 18,000 persons and 3,000 horses shown in the production it is then readily understood why "The Birth of a Nation" is the great spectacle that it is.

The company carries its own orchestra of about thirty pieces, giving the production all the realism that is possible. It will be shown in Decatur the same as in New York, Chicacago, St. Louis, and all of the larger cities where it has been placed on view.

The Illinois Traction system will put in use a special service for those wishing to see "The Birth of a Nation" during the time it is on view in Decatur, running their cars so that they will be available for the return immediately after both the afternoon and night performances.

The seat sale is expected to break all records and Clinton and DeWitt county people who expect to attend should mail their orders for tickets at once. Mail and telephone orders will be given exact consideration.

THE DECATUR REVIEW

Sunday Morning, January 2, 1916.

"THE BIRTH OF A NATION"

Coming to the Empress.

'The Birth of a Nation", bringing forward David W. Griffith's wonderful new art of pictorialized musical spetacle will be the attraction at the Empress theatre for one week only beginning Monday night, January 10, with daily matinees thereafter.

The first half of this great picture exhibits the salient events of the Civil War, which came to a close at Appomattox fifty years ago, Lincoln's call for volunteers, Sherman's March to the Sea, the Battle of Petersburg, Lee's Surrender to Grant and the awful tragedy at Ford's Theatre. In the second half the South's "second uprising," this time against the carpetbagger regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel", Ben Cameron, with a Northerner, Elsie Stoneman, and that of the Unionist, Captain Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love-interest throughout the story. The fun and frolic of plantation days as well as the heartache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18,000 people and 3,000 horses. There are 5,000 scenes in this great spectacle and it cost $500,000 to produce. On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty. Somehow the old war-time tunes, thus thematically treated, made the "counterfeit presentment" of long ago seem most realistic. Among the popular favorites in the large cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis and Mary Alden.

The sale of seats will open Thursday morning but mail orders containing remittances will receive careful attention. There are two performances daily at 2:15 and 8:15 and the entertainment runs three hours.—Adv.

THE DECATUR HERALD

Sunday, January 2, 1916.

BIG TASK IN FILMING "BIRTH OF A NATION"

Battle Scenes and Rides of Ku Klux Klan Required Much Extra Work.

David W. Griffith, producer of "The Birth of a Nation," resorted to the telephone to handle his armies numbering 18,000 men in the Battle of Petersburg, one of the biggest scenes in the production. The usual megaphone method of handling motion picture actors was out of question and telephone wires were not in use at the time of the Battle of Petersburg so Griffith put the wires under ground.

The handling of this army over an area of 12 square miles in order to put it before the cameras was no little job.

"Camera two!" was the sharp command from "General" Griffith, standing on the platform of a tower 60 feet high. The telephone operator of the small exchange at his side slipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of troops deployed, the roar of cannon was heard and the attack on the enemy's trenches began.

Everything Like Clockwork.

"Camera four!" A battery of field artillery wheeled about and thundered down the field. Quickly the orders were given to 16 division assistants and the Battle of Petersburg was in full swing. Eighteen thousand men were battling over 12 square miles of ground. If the battle had been real there could not have been more celerity of movement. Everything went like clockwork without a hitch.

Another interesting scene is the rides of the Klu Klux Klan. These runs were supposed to be made over many miles of typical Southern sandy roads. County authorities marked off an area of ten square miles for the use of the horsemen. Along all of the roads within this area the county commissioners posted notices forbidding all traffic on "the day of days." Pedestrians were also warned off. Many tons of sand and gravel were spread over the macadam by gangs of his workmen. Landscape engineering changed the look of the landscape so that the camera looked out on rounded hills, piney woods and deep gullies such as are seen in the Piedmont section of the Carolinas. The race of the North Carolina clansmen to rescue their South Carolina brethren took place on the appointed day without an accident or a hitch.

CLINTON DAILY PUBLIC,

FRIDAY, JANUARY 7, 1916

"THE BIRTH OF A NATION"

18,000 Humans and 3,000 Horses Used in Staging Greatest Motion Picture Spectacle

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will play the Empress theater, Decatur one week beginning Monday night. This is the great offering that opened a new era in the theatres of New York, Boston, Chicago, San Francisco and Los Angeles, where it ran simultaneously in as long productions for many, many months.

Despite great opposition the play has never been suppressed, but has had the approval of censor boards, state, municipal authorities, publishers, editors and clergymen everywhere. It is pleasing to be able to state the fact that a metropolitan production of the finest quality and distinction will be shown here.

The first half of the spectacle, which was suggested by Thomas Dixon's "The Clansman," exhibits the salient events of the war between the states.

But the great Out-of-Doors is Mr. Griffith's special field. Tremendous battle scenes and the wild rides of the Ku Klux Klan are staged with thousands of participants. Eighteen thousand human actors and good actors and good horses were employed in the making of the picture which cost half a million dollars and took eight months to produce. Some idea of its immensity is gained from the fact that there are no less than 3,000 scenes and individual scenes.

There will be daily matinees commencing Tuesday. The night prices are 50c to $2 and the matinees 25c and 50c.

THE DECATUR REVIEW THE DECATUR REVIEW

Friday Evening, December 31, 1915.

"BIRTH OF A NATION" COMES TO DECATUR

Will Appear Beginning Jan. 10—Mae Bloom and Company Please.

Arrangements were completed on Thursday evening by Manager George Fenberg of the Empress for the appearance in this city beginning Jan. 10 of "The Birth of a Nation." This is said to be the greatest motion picture ever produced. There are twelve reels and it requires three hours to show it.

There are now twelve companies showing "The Birth of a Nation" films. An orchestra of thirty pieces is carried. In Decatur, the same prices as those in Chicago will prevail. They will be 25 cents to $1 at night at 25 cents to $1 at matinees.

"It's fine to be a college graduate," remarked Mae Bloom, comedian, at Thursday night's performance at the Empress. "I take my diploma, frame it nicely and hang it in the parlor, then when anybody calls me a fool, I take them in and show them the diploma and prove it."

Mae Bloom and his company pleased two large audiences at the Empress Thursday. The musical skit, "The Chorus Girls of Broadway," is filled with good comedy and pretty songs. There will be two performances tonight. The last one will begin at 10:30 o'clock. Each of the spectators will be supplied with a horn and when midnight arrives, there will be much noise.

There will be three shows on New Years day.

Sunday Morning, January 2, 1916.

RUSH FOR "BIRTH OF NATION" SEATS

Demand is Large—Frank Fay at Empress.

Already there has been a big demand at the Empress theater for tickets to "The Birth of a Nation," the famous motion picture which opens a week's engagement next Monday, Jan. 10. The seats are selling at from 25 cents to $2 and it is proposed to fill the house at every performance.

GRIFFITH'S GREAT WORK.

David W. Griffith is the man responsible for the picturing of "The Birth of a Nation." It is said that he received a salary of $100,000 a year. He used 15,000 people in getting up this huge film production. When it was finished he had 150,000 feet of film, out of this he selected and assembled 13,000 feet that are now being shown. The picture carries a special orchestra.

Decatur Herald Dec 31. 1915

"BIRTH OF A NATION" WILL BE SHOWN HERE

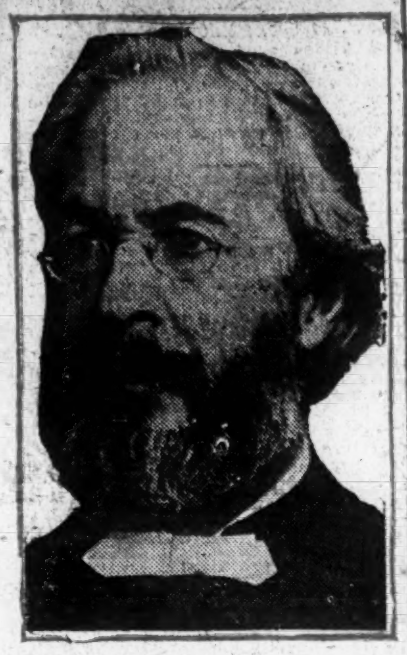
Orchestra of 30 Pieces Will be Used With Production Starting on Jan. 10.

"The Birth of a Nation," said to be the greatest motion picture produced, will be be shown at the Empress for one week, starting Monday, Jan. 10. Howard Haertick, business manager of the production for D. W. Griffith, the producer, is in Decatur making arrangements for the showing of the film, which consists of 12 reels.

Two carloads of mechanical appliances are carried, an orchestra of 30 pieces will be used, a special beam 14 feet wide and nine feet deep must be constructed, besides a score of other details, in order to give the picture its best showing. "The Birth of a Nation" broke all records for continuous run in New York and Chicago.

Decatur folks who have seen the film in Chicago or St. Louis declare it to be wonderful. That it may not lose any of its original value, the big orchestra is carried. In all, with operators, etc., 50 persons are used. There are now 12 companies showing "The Birth of a Nation" films. It takes three hours to show the 12 reels of 13,000 feet. Prices in Decatur will be the same as in Chicago, 25 cents to $2.00 at night and 25 cents to $1 at matinees.

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the strangling hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who contained within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

"THE BIRTH OF A NATION" COMING TO THE EMPRESS

Never in the history of the theater has there been so widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement of one week only at the Empress theater Monday, night, January 10, with daily matinees thereafter. In New York, Boston, Chicago, Philadelphia, Pittsburgh, St. Louis and Kansas City the record made by this spectacle has been nothing short of phenomenal. Nearly five million people have enjoyed its wonders. Never in the history of the theater have so many people flocked to see an entertainment. Twice every day the theaters have been filled wherever it has been presented. Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others make up a roster as large as that of a large musical comedy company. It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2 to witness such a production. "Ben Hur" and "Blue Bird" were supposed to be the high-water marks of stage spectacles. They sink into insignificance besides this epic of American history with its 5,000 scenes, 18,000 characters, 3,000 riders and 100,000 details—the result of eight months of tireless labor and the expenditure of half a million dollars. The war plays of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Freitchie" seem tame after seeing such splendors. In the Griffith spectacle the scenes of sheer beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of untold value to both young and old. Besides the historical worth of this great spectacle the constant emotional throb of the romantic story thrills the hearts of all. It is the supreme achievement of modern historionism in its newest guise untramelled by the limitations of the theatre. Never did those who participated in the actual scenes ever see what can be witnessed today in the comfort of the theater seat for those who lived then never had such a comprehensive outlook.

The sale of seats will open at the box-office of the Empress Thursday morning. In the meantime mail orders accompanied by remittances will receive careful attention. There are matinees daily at 2:15. The night performances begin at 8:15 and the entertainment lasts three hours.

"BIRTH OF A NATION" SEAT SALE ON TODAY

Advance Orders Received at the Empress for Next Week's Run Break All Records.

—The seat sale for David W. Griffith's mighty spectacle, "The Birth of a Nation," starts at the box-office of the Empress today. The mail orders received for seats have broken all records at this theater and the indications are such that the public sale will outdo any previous standard for heavy buying. That a long line of buyers is sure is evidenced by the history of this offering. New York's Broadway, Chicago's Loop and Boston's Tremont street look like old times again, with theatre forces doubled and the lines of "The Birth of a Nation" admirers stretching to the curb and often to the next street. Not in many years have such advance sales been recorded.

The opening performance of "The Birth of a Nation" will take place Monday night. A large booth adjoining the box office is to be erected on the lower floor to insure the most perfect projection of the picture and the services of musicians for effects have to be installed as well as the electrical engineer. The symphony orchestra of 30 will give a perfect synchronization of the music with the many scenes that are shown.

"The Birth of a Nation" will not be seen in this city at any other theater than the Empress this season, as the management has refused all offers from other theaters and it will be shown only at the Empress. It will open at 2:15 p. m. and 8:15 p. m. and the prices will be the same as those that prevail at the Empress.

BATTLE OF PETERSBURG



SCENE FROM "THE BIRTH OF A NATION"

"BIRTH OF A NATION" GREAT WAR SPECTACLE

Magnificent Griffith Film Play to Be Shown Here on Half-Century Anniversary of Great Event.

Great War Spectacle Is "The Birth of a Nation."

D. W. Griffith's stupendous spectacle of peace and war, "The Birth of a Nation," will open at the Empress theatre tomorrow night and will continue twice daily thereafter for one week. All over the country it is duplicating the marvelous records now being made daily at the Liberty theater in New York with over 800 performances to its credit, at the Majestic theater in Boston with over 400 performances and at the Colonial theater in Chicago with nearly 500 performances. Over 200 performances have been given in each of the following cities, Philadelphia, Pittsburgh and St. Louis and it is still running in all of the above mentioned cities.

Produced during the fiftieth anniversary of the closing events of the Civil war the play offers an unusually vivid portrayal of those epoch-making scenes. It is just half a century since Lee's surrender to Grant, and the terrible assassination of President Lincoln in Ford's theater, Washington. Both of those events that stirred the nation to its depths are depicted by Mr. Griffith in so realistic a manner as to startle with their realism even that fast scattering few who were themselves a part of what was done in those momentous days.

The first half of the picture covers the entire period from 1860 to 1865 with massive battle scenes which by their horror accentuate the blessings of peace. The second half Mr. Griffith devotes to the soul-stirring drama of Reconstruction. He shows the South in the clutch of the Carpetbagger and the Scalawag and how it was saved by the Scottish Clans of the Carolinas. Here the dramatic power reaches its zenith. The eyes of the spectators look backwards for 50 years and see history in its making. This wonderful spectacle is made still more impressive by the art of music, interpreted by 30 picked musicians. Extensive mechanical effects increase the illusion of reality. "The Birth of a Nation" is the first film spectacle to play the first class theaters at the same prices that are obtained for the most elaborate dramatic productions. First of all "The Birth of a Nation" is a great entertainment; it also is the leading history by flashes of lightning. There are daily matinees beginning Tuesday.—Adv.

Riches and Fame First, Then She'll Get Married



Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no agottem, do the typical hours, no tin rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glance and after a minute's conversation one must recognize that this girl from California is the real live of the living, breathing, pergonal proof little short (particularly in her stature) of a miracle. In the first place, she is exactly what that term, "girl," when she is within hailing distance of her twenties.

Here is the same fragile that once aroused tense criticism and that raised sensationalistic and cryptic, that made interesting comparison and speculation of motive that made the girl of the screen so elusively and that so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently [illegible] about Miss Marsh. Quie[illegible] unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NUT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at [illegible] to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any money earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see I'm right?"

Miss Marsh could make you see anything she's that earnest and full of what Texans would call "punch."

It is in that pretty she owes her quick rise to stardom from the humble position of "extra girl" up on the coast. However little she had to do, she managed to put "pep" into it.

Her motto seems to have been: "Whatever you do to do it with vim, or marry it not to have to do down with the smiling sets under your nose and a war paint on your head afterward."

"Let me tell the truth about it," she says. "I was fifteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dean, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago; when I was sixteen. The first work that won recognition for me was Apiopia Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Intolerance.' It is not quite certain what it will be called. I am a mother of the same age I am now, though. It is being taken five years after we started on it, I think. Mr. Griffith doesn't interfere with it. He is a most wonderful man, a genius. We always call him father. He runs us cottages.

The conversation shifted to Miss Marsh's faith in fairies.

"When I have cleared for anything I have always gotten it—even the truck was surrounded [illegible] and I was glad."

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dean, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $25 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago; when I was sixteen. The first work that won recognition for me was Apiopia Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law,' or 'Intolerance.' It is not quite certain what it will be called. I am a mother of the same age I am now, though. It is being taken five years after we started on it, I think. Mr. Griffith doesn't interfere with it. He is a most wonderful man, a genius. We always call him father. He runs us cottages.

The conversation shifted to Miss Marsh's faith in fairies.

"When I have cleared for anything I have always gotten it—even the truck was surrounded [illegible] and I was glad."

RANKING FILM OF DECATUR HISTORY

"Birth of a Nation" Opens Past Sores but Is Splendidly Staged With Fine Accompaniment.

Without question "The Birth of a Nation" is the most spectacular screen production ever shown in Decatur. It was offered to a large audience at the Empress Monday night for the first time, although many in the audience had seen the film in Chicago or St. Louis. D. W. Griffith, master of scenic effects, has produced for the screen a series of events that seem hard to equal. That series of events, in the way they were produced, have been praised from coast to coast. Their historic value has not been doubted but the larger question of "whether it is better to let bygones be bygones" furnished food for debate.

Founded on "Clansman."

"The Birth of a Nation," founded on "The Clansman," in brief gives scenes from the great war that decided that the union was inseparable; the taking of the life of Lincoln and then— the birth of a nation— known as the reconstruction period of the South. Griffith produced on an enormous scale the battle scenes, he reproduced vividly the Ford theater and Lincoln's assassination and rose to greater heights in staging the rides of the Ku Klux Klan. Through it all he has woven a love theme.

The story deals with the negro, his rise to power in the Carolinas, his domineering over the whites and his overthrow by the Ku Klux. No doubt many persons who saw the production will not stop to think that the events pictured happened 50 years ago, but will find in the production an explanation of certain crimes of today. Many will not stop to think that the negro has risen from his seemingly hopeless condition of a half century ago to a place of prominence, but may cherish the hatred today as expressed by the Ku Klux Klan.

Accompaniment Inspiring.

The musical accompaniment was well worth a large portion of the admission price. The martial music "makes" the picture and unconsciously carries the spectators to greater climaxes than if the film were shown alone. If the trumpets, the cannon's roar, the Ku Klux call, the somber melodies and plaintive tones were not there, it is doubtful if the production would make the appeal that it does. In all events it is worth while.

PRAIRIE STATE TRIBUNE.

ASSUMPTION, ILLINOIS.

TUESDAY MORNING, JANUARY 11, 1916.

BIRTH OF A NATION NOW ON IN DECATUR THEATER

The attraction at the Empress theater Decatur, Illinois, for the week begining Monday night, January 10 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an epoch in song which carries responsive chords with every vital sound and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of fifty pieces with the attraction and there are two carloads of settings and effects.

In this continuous spectacle is shown the great battles of the civil War, the surrender at Appomattox, the assassination of President Lincoln, Ford's theatre and the thrilling ride of Sheridan. Here also is shown the Ku Klux Klan, the famous secret society of reconstruction days.

Well chosen accompaniment by competent [illegible] adds to the realism of the picture. The [illegible] prices range from 25 cents to $2 and the best seats [illegible]

80 The Decatur Review Sunday Jan 2.

EMPRESS THEATRE

One Week Only Beginning

Monda

First Matinee Tuesday, Jan. 11, T

EVENINGS, 8:15.

MAT EES

PRICES EVENINGS	LOWER FLOOR		BALCONY	
	First 9 rows	$1.00	First 2 rows	$1.50
	Next 7 rows	$2.00	Next 3 rows	$1.00
	Next 6 rows	$1.50	Next 7 rows	50c

ALL MATINEES	LOWER FLOOR
	First 9 rows
	Next 13 rows

D. W. GRIFFITH'S Mighty Spectacle of the Roma

THE EIGHTH WONDER OF THE WORLD

SEEN BY FIVE MILLION PEOPLE

800 PERFORMANCES AT THE LIBERTY THEATER, N. Y.

500 PERFORMANCES IN BOSTON.

400 PERFORMANCES IN CHICAGO.

200 PERFORMANCES EACH IN PHILADELPHIA, PITTSBURGH AND ST. LOUIS.

SEEN BY FIVE MILLION PEOPLE

THE BIRTH OF A NATION

SE EN

EI GHT

TH

COST FIVE

TOOK

IT WILL MA

SYMPH

SEEN

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

Highly Important: "The Birth of a Nation" will never be presented in any but the highest class theaters and at price Attractions, and will positively not be shown in any other place in this vicinity this season.

SEE! DECISIVE BATTLES OF THE CIVIL WAR—SHERMAN'S MARCH TO THE SEA—CITIES BUILT UP ONLY TO ED BEFORE YOUR EYES—GRANT AND LEE AT APPOMATOX—THE TRAGEDY OF THE DEATH OF ABRA —PETERSBURG AT THE CREST OF THE MIGHTY INVASION—HOW BRAVELY MOTHERS AND SISTERS DI —HISTORY IN THE MAKING

THE MOST STUPENDOUS DRAMATIC NARRATIVE EVER UNFOLDED ON ANY STAGE IN

SEAT SALE THURSDAY. Mail orders accompanied by money orders or certified checks will be filled in the

EMPRESS - - NOW

LAST TIMES—FRIDAY and SATURDAY

2:15 p. m.—Twice Daily—8:15 p. m.

D. W. GRIFFITH'S

8th WONDER OF THE WORLD

THE BIRTH OF A NATION

Mat's 50c to $1.00

Evenings 50c to $2.00

WILL MAKE A BETTER AMERICAN OF YOU

A Life Long Regret If You Miss This

SPECIAL NOTICE: We resume our Vaudeville Policy Sunday Matinee, January 16th.

EDITORIAL

DECATUR REVIEW JAN 2

HERE'S WORTH

[illegible]

day NIGHT January 10th

WICE DAILY—THEREAFTER

EES DAILY, 2:15.

OOR	BALCONY
.50c	First 5 rows .$1.00
.$1.00	Next 7 rows .50c

nance of History

EN BY FIVE MILLION PEOPLE

GHTEEN THOUSAND PEOPLE.

THREE THOUSAND HORSES.

FIVE HUNDRED THOUSAND DOLLARS.

OK EIGHT MONTHS TO PRODUCE.

L MAKE A BETTER AMERICAN OF YOU.

MPHONY ORCHESTRA OF THIRTY.

EN BY FIVE MILLION PEOPLE

prices charged for the Best Theatrical

Y TO BE DESTROY-
ABRAHAM LINCOLN
RS DID THEIR PART

SEE!

IN THE WORLD.

the order of their receipt.

FROM "THE BIRTH OF A NATION."



Scene in Battle of Petersburg.

AILY BREEZE.

mpress th[e] week begin- 10, wi[ll] be pectacle, The r that there ances daily This is the s broken all York, Chi- n, Pittsburg, ity. Nearly seen this

ligh[t] [a]ct[s] [i]s employed rses and the eached the million dol-

mmance and most vital ory. It re- rapidity of flict are its details it is

is an open- recurrent scene and this wonder- promised to recompense a

---

THE DECATUR REVIEW

Thursday Evening, January 13, 1916.

"THE BIRTH OF A NATION"

D. W. Griffith's Thrilling Historical Spectacle

Which is playing all of this week at the Empress Theatre, is of a magnitude that is almost apalling to the devotees of the older theatre. Small companies of players with one or more sets of scenery seem commonplace beside this great spectacle. There would be more horses than the present 3,000 shown in "The Birth of a Nation" if the great European war had not broken out when this part of the big production was being completed. The foreign drain on American horses is something of which the average American citizen has slight conception. Griffith had to beg, borrow and buy the horses for his big scenes and they were corralled from all parts of the country. He found agents of the English, French, Italian and Russian governments competing with him for these horses and while he only needed them for a limited period the foreign demand was so great that many shrewd horsemen compelled him to buy at war prices in order to complete the picture as scheduled.

The present engagement which must end with Saturday night's performance will be the last in this part of the country this season. As none will want to miss seeing this wonderful spectacle those who make their reservations early will not be disappointed. Adv.

THE DECATUR REVIEW

Monday Evening, January 10, 1916

PASTOR ATTACKS "BIRTH OF NATION"

"The birth of a nation should not be exhibited in theatres nor in any other place according to the assertion uttered by Rev. P. H. Austin at the close of his sermon Sunday night at the First Methodist church. "According to what is taught it leads us into an era of immorality and puts us on the down grade in our traditional institutions. It does not put either the white man or the black man in the right light. It has been cried out in this city and has been said to have led to race riots in Houston and Philadelphia."

[illegible] "This was the first sermon in the series on 'The Great Problems.' In the morning the Reverend Mr. Austin had as his subject 'Christian Ideals in the Work of the Church.' The sermon was [illegible]

DECATUR REVIEW

Tuesday Evening, January 11, 1916.

BIG CROWD AT "BIRTH OF NATION"

Film Well Up To All Expectations.

When a theatrical audience involuntarily breaks forth into cheers and shouts of approval, it is regarded as an excellent indication that the production is being enjoyed. That is what occurred at the first projection upon the screen at the Empress theater Monday night of "The Birth of a Nation," the famous Griffith masterpiece.

Nearly every seat in the house was taken and the performance was thoroughly enjoyed. There wasn't a slow moment during the entire three hours. Safe to say, it was the most thrilling, dramatic film ever shown in Decatur. "Not hard to see where they spent all that money in making that film," remarked one man.

IN TWO PARTS.

"The Birth of a Nation" is shown in two parts. The first depicts the outbreak of the civil war and the tearing asunder of ties of blood and friendship. Scenes in the famous Piedmont valley are shown and realistic battles are fought. Men can be seen dropping out of the ranks and dying; there are volleys and charges and whole armies can be seen marching over the distant hills.

The second part shows the end of the war and the big task of reconstruction which is faced in the south. Carpetbaggers and renegade negroes rule the Carolina towns. The whites, in sheer self defense, organize the famous Ku Klux Klan and ride forth at night in search of evil doers. The men of the Ku Klux are fearless riders and as they dash past in the film the audience never fails to cheer wildly. The night riders finally conquer the blacks and peace is restored.

Throughout the production there is a love story of a southern colonel who loved a northern girl and of a northern captain who loved a southern girl. Of course it all ends in a double honeymoon.

ORCHESTRA HELPS.

It should be said at this point that the orchestra is easily "half the picture." An exceedingly clever score has been arranged and the martial music serves to work the audience up to a high pitch of excitement.

Manager Zweisell, who is in charge of the film, is exceedingly well pleased with the Decatur patronage. He says that the advance sale of seats in this city is larger than that in any other town of this size which he has visited. The picture will be shown every afternoon and evening for the remainder of the week.

DECATUR HERALD

Tuesday, January 11, 1916.

RANKING FILM OF DECATUR HISTORY

"Birth of a Nation" Opens Past Sores but Is Splendidly Staged With Fine Accompaniment.

Without question "The Birth of a Nation" is the most spectacular screen production ever shown in Decatur. It was offered to a large audience at the Empress Monday night for the first time, although many in the audience had seen the film in Chicago or St. Louis. D. W. Griffith, master of scenic effects, has produced for the screen a series of events that seem hard to equal. That series of events, in the way they were produced, have been praised from coast to coast. Their historic value has not been doubted but the larger question of "whether it is better to let bygones be bygones" furnished food for debate.

Founded on "Clansman."

"The Birth of a Nation," founded on "The Clansman," in brief gives scenes from the great war that decided that the union was inseparable; the taking of the life of Lincoln and then— the birth of a nation— known as the reconstruction period of the South. Griffith produced on an enormous scale the battle scenes, he reproduced vividly the Ford theater and Lincoln's assassination and rose to greater heights in staging the rides of the Ku Klux Klan. Through it all he has woven a love theme.

The story deals with the negro, his rise to power in the Carolinas, his domineering over the whites and his overthrow by the Ku Klux. No doubt many persons who saw the production will not stop to think that the events pictured happened 50 years ago, but will find in the production an explanation of certain crimes of today. Many will not stop to think that the negro has risen from his seemingly hopeless condition of a half century ago to a place of prominence, but may cherish the hatred today as expressed by the Ku Klux Klan.

Accompaniment Inspiring.

The musical accompaniment was well worth a large portion of the admission price. The martial music "makes" the picture and unconsciously carries the spectators to greater climaxes than if the film were shown alone. If the trumpets, the cannon's roar, the Ku Klux call, the somber melodies and plaintive tones were not there, it is doubtful if the production would make the appeal that it does. In all events it is worth while.

Saturday Evening, January 15, 1916.

LAST TIME TONIGHT

—The engagement of "The Birth of a Nation" at the Empress Theatre will end with tonight's performance.

Before the presentation of this great spectacle in the big cities of the North there were but few outside of special students of history who knew the real story of the Ku Klux Klan. In the eyes of many this was an awful and murderous organization. The scenes showing the activities of this mysterious body of men were all taken from the histories of the United States which treat of the period of Reconstruction and most of which were written by Northern historians. As a matter of fact the Ku Klux Klan saved the South from a disaster which if unchecked would have brought that part of our now united country to shameful ruin. With a remnant of over 500,000 of the flower of Southern manhood when its work was done it was disbanded in a day.

The common disguise of the Ku Klux Klan consisted of a white mask, a tall pasteboard hat and a gown that covered the whole person. The members of the warnings was always mysterious, the paper on which they were written was often adorned with pictures of crossed swords, coffins, skulls and cross bones, and a bloody mask, or a rope of corn husk twisted in a peculiar manner.

THE DECATUR LABOR WORLD

FRIDAY, JANUARY 14, 1916

According to Monday evening's Review, Rev. Antrim of the First Methodist church has placed a ban on the historical moving picture play, "The Birth of a Nation," now being shown at the Empress theatre.

THE BIRTH OF A NATION

We presume this move was caused because the managers of the Empress failed to consult the Ministrial Association before booking the play. But regardless of the cause, according to the Review, here is what the reverend gentleman of the First Methodist church said:

> "The 'Birth of a Nation' should not be exhibited in Decatur nor in any other place, according to the assistant corporation counsel in Chicago," said Rev. E. M. Antrim at the close of the sermon Sunday night at the First Methodist church. "According to what is heard, it tends to stir up race animosity and puts on the stage suggestive and indecent exhibitions. It does not put either the white man or the black man in the right light. It has been ruled out of Ohio, and has been said to have led to race riots in Boston and Philadelphia."

The picture play to which Rev. Mr. Antrim takes exception is founded on historical facts. There is nothing shown either suggestive or indecent. It is the cold facts which confronted the white people of the South during the reconstruction days. It developes nothing which will stir up race animosity, but it shows the white man and the black man as he really existed in the South during that period. The picture is enlightening and educational and should be seen by every man, woman and child, both white and black, in Decatur and the surrounding territory.

Rev. Antrim's objections to the play will not detard the attendance to any great extent. He is the minister, who, several months back, went to his old home, Springfield, Mass., and from the pulpit of one of the churches in that city delivered a sermon about Decatur and Decatur's people composed of lies sufficient to shame the devil. Since then the people of this city pay but little attention to him or what he says.

THE DECATUR REVIEW

EMPRESS--NOW

Last Time Tonight--8:15 P. M.

D. W. GRIFFITH'S

8TH WONDER OF THE WORLD

Mat's 50c to $1.00

THE BIRTH OF A NATION

Evenings 50c to $2.00

WILL MAKE A BETTER AMERICAN OF YOU.

A Life Long Regret If You Miss This

SPECIAL NOTE: We resume our Vaudeville Policy Sunday Matinee, January 16th.

(The DECATUR HERALD

Saturday, January 15, 1916.

LAST TIMES TODAY.

Today will be the last two performances at the Empress Theatre of "The Birth of a Nation." All who have enjoyed the perfect art of the Griffith picture have none too often to see dramatic subjects in its screen life and but a lover of animals would think of using them in such a delightful way.

When Elsie Stoneman is first seen at the Lancaster home she is playing with the old family house cat. When the press drifts in the Piedmont home of The Clansman, the little master of ceremonies at his side, and finishing his paper while a thrilling battle scene is furiously going on, the cat is still in the picture. Later the cat is the object of the boys' attention as they are playing in the yard of the Lancaster home. Evidently the cat likes to have the attention.

Another feature of this picture that is worthy of note is the way the Southern darkey is treated. Instead of being the butt of ridicule, as is usually the case, he is shown as a faithful servant, a true friend and a loyal citizen. Even the "mammy" of the Lancaster home is a character that is to be admired.

THE DECATUR HERALD

Friday, January 14, 19

THEATER CROWDED

—D. W. Griffith's "The Birth of a Nation," which opened at the Empress last Monday night, is drawing audiences never surpassed in local theatrical circles. At every performance those present gaze with speechless wonder at the many marvelous scenes that crowd one upon the other in endless uccession. A large part of the pleasure of the performance is the superb music played by an orchestra of 30 pieces. It is the Wagnerian idea fitted to the screen drama and the synchronization is so perfect that it becomes a most important and integral part of this epical form of narrative. The score was arranged by Joseph Carl Breil, who spent months with Mr. Griffith, the producer of "The Birth of a Nation," while he was making the picture and so caught his thematic ideas in snatches of melodies that Griffith would hum while he was working out his big dramtic ideas. It is perhaps the most unusual score ever devised.

Mr. Griffith was eight months making this great spectacle and no less than five professors of American history is as many western universities contributed the historical data upon which so many of the scenes are founded. This illustrates the care Mr. Griffith takes in assembling the detail of all of his productions.

The management wishes to urge upon the public the great advantage of buying seats in advance. For at least an hour before the curtain rises there is a long line of buyers in front of the box office. It is therefore much pleasanter for patrons to purchase seats at other times of the day.—Adv.

THE DECATUR HERALD Sunday, January 16, 1916.

History's Foundation for Character of Stoneman

"Birth of a Nation" Has Plenty of History in Support of Role Although Some Are Fictitious.

"Was there ever such a man as Austin Stoneman in American history?" was the question asked by scores after they had seen "The Birth of a Nation." This question seemed the more important of the many concerning the true historic facts of the picture. It will be remembered that Stoneman was pictured as a "carpetbagger" who controlled the negroes and was in for disfranchising the whites of the South.

Reading "The Clansman."

"The Clansman," from which the film production was made, the same character Stoneman is encountered, while associate characters are called by their true name, for Thomas Dixon, Jr., author of the book called Lincoln as Lincoln; Andrew Johnson as Johnson, Sumner as Sumner, Morrill as Morill, but Stoneman appears as a fictitious character.

Really Thaddeus Stevens.

Stoneman, however, was but a transparent guise for Thaddeus Stevens, declared to be one of the most powerful parliamentary leaders in American history. There is no denial of the fact that Stevens came into power when Lincoln was killed. Stevens was from Vermont and was considered a radical, although in the end his views were accepted by the government, perhaps by force of his power.

Stevens was leader of the house of representatives; he was appointed chairman of the reconstruction committee; he was chairman of the finance committee; he reported the 14th amendment out of the committee and led the impeachment trial of President Johnson. His attitude toward the Southern states was bitter and it is an historic fact that he was the greatest power in reconstruction, whether his ideals were the best or his influence and methods what they should have been.

Stevens' Early Romance.

His influence may be seen from the following taken from his life history by Samuel W. McCall: "The house proceeded at once to elect its officers and after that had been done, and before the reception of the annual message of the President, Stevens offered his resolution, which provided for a joint committee on reconstruction, to be composed of nine representatives and six senators, who should inquire into the condition of the Southern states and report whether they or any of them are entitled to be represented in either house of congress, and until such report shall have been made and finally acted upon by congress no member shall be received into either house from any of the so-called Confederate states. He moved to suspend the rules and also for the previous question which put all debate and his resolution passed by 125 to 18."

"Upon the assassination of the President, the greatest and the meanest man who ever dominated over our national life became the dictator of the republic.

"This young man, beyond any doubt, was the most powerful parliamentary leader in our history. A fanatic, a misanthrope embittered by physical deformity, a born revolutionist endowed with the audacity of the devil, he became in a moment the bold and unscrupulous master of a crazed nation.

"Twenty-eight years before this crisis he had become infatuated with a mulatto woman of extraordinary animal beauty, whom he had separated from her husband. This yellow vampire fattened on him during his public career, amassed a fortune in real estate in Washington, wrecked his great ambitions and made him a social pariah.

Stevens' Determination.

"Mr. Stevens determined to blot the South from the map, confiscate the property of its citizens, give to the negroes, deprive the whites of the ballot, send their leaders into beggary exile, enfranchise the negro, and make him master of every state from the James to the Rio Grande.

"He succeeded in enfranchising the negroes and disfranchising enough whites to give him a majority. He organized the negroes in oath-bound societies, known as 'Union Leagues,' and organized ultimate submission to the dominant Republican party. He promised reforms to enforce the intermarriage of whites and blacks.

"This man therefore seems to be the truest according to history but the incidents following are fiction or a composite result of the harshest effect of Stevens' measures.

Griffith and Dixon.

It is interesting to note that Griffith's father was brigadier general Jacob Ward Griffith of the Confederate Army. D. W. Griffith having been born in Kentucky 41 years ago.

Thomas Dixon, Jr., author of "The Clansman," was born in Shelby, N. C., in 1864, and was graduated from Lake Forest college, N. C., in 1883. He served in the state legislature, being elected in 1886 and 1888. He was ordained a Baptist minister, filling pastorates in Raleigh, N. C., Boston, Mass., and New York (1888-99). Dixon's literary career began in 1899 with "The Leopard's Spots," in 1902 "The One Woman" in 1905 and "The Clansman" in 1906. His treatment of the negro question in these books and in the dramatization of "The Clansman" was severely criticised.

Continued on Page 11

tion in Nashville and the Ku Klux became known as "The Invisible Empire of the South." It was ruled over by a Grand Wizard of the whole Empire, Grand Dragon of each Realm or State, Grand Titan of each Dominion or county and Grand Cyclops of each den.

Object Was Protection.

Their object was to protect the people from indignities and wrongs; to succor the suffering, particularly the families of the dead Confederate soldiers; to defend the "constitution of the United States and all laws passed in conformity thereto; to aid in executing all constitutional laws and protect the people from unlawful seizures and from trial otherwise than by jury.

On July 4 of the same year there was parades of the Ku Klux Klan in many states. In Pulaski there were 400 parades and no disguise was penetrated. The organization became so large it was unwieldy. By force of law it became outlawed in Tennessee and disbanded in 1869. In the meantime several other similar organizations were formed. This lead to small groups imitating the Ku Klux for personal gain of robbing and destroying property.

That the Ku Klux did much in destroying the conditions of oppression seems accepted facts in histories. The real organizations worked without saying a word. "Silence and Secrecy" was what made the organization powerful.

SHOOTING OF LINCOLN.

Another question was asked as to the guard at the President's door in the Ford theater. The picture shows the guard as leaving his place to obtain a view of the stage. History says that Booth presented his visiting card and was admitted to the President's box.

THE 101 MAJORITY.

In the course of "The Birth of a Nation" is a statement of the negro majority in the legislature. This is based on the South Carolina legislature. Pike, in speaking of the state legislature, says:

"Here sit 124 members. Of these 23 are white men * * *." Of the remaining 101, 94 are colored and seven are their white allies * * *. The speaker is black, the chairman of the Ways and Means is black and the chaplain is black."

DECATUR REVIEW

Friday Evening, January 14, 1916.

WHERE LIFE IS DULLEST.

Life in commenting on the run of the Birth of a Nation in New York, directs attention to something that is worthy of consideration.

It is mentioned that the big movie has finished its run in that city. In all it was attended by more than 800,000 patrons, and in this it made a new record for the big city. It proved the biggest thing in the show line that ever struck that town in number of attendants and in size of receipts at the box office. It is worth while to beat all other records in the show line in New York.

But Life goes on to point out that even at this a great majority of people in New York did not witness this show. It makes some estimates and then remarks that the Birth of a Nation was seen by not more than [illegible] fourth of New York people who are of show going age.

Life wants to know what the theater, movie or otherwise is doing for the other three-fourths of New York's people. The argument is that three out of four people who live in New York and who are of the age to attend the theater never witness a performance, therefore they get nothing out of the theater. And yet it is put down as an institution that makes appeal to everybody. Evidently there is something wrong with this setting.

Perhaps the fact is that most of the people who live in a large city like New York are less of the world and its attractions, its people, than do those living in other places. The pioneer on the frontier sees more that is doing than do they out of four people in the city of New York. The pioneer has an intensely keener interest in the world.

DUNKIRK, Daily Times

INDIANA, TUESDAY, JANUARY 11, 1916.

"The Birth Of A Nation"

The attraction at the Wysor Grand, Muncie, for three nights beginning Monday January 17. with matinees Tuesday and Wednesday, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In the wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

COMMERCIAL-REVIEW PORTLAND INDIANA
WEDNESDAY JAN. 12, 1916

"THE BIRTH OF A NATION"

The attraction at the Wysor Grand, Muncie, Indiana, for three nights beginning Monday, January 17 with matinees Tuesday and Wednesday will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE WINCHESTER HERALD,
JAN. 12, 1916

"THE BIRTH OF A NATION."

Will Play at Wysor Grand, Muncie, Three Days Next Week.

The attraction at the Wysor Grand, Muncie, Indiana, for three nights beginning Monday, January 17, with matinees Tuesday and Wednesday, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis, and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is studendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

Daily Times-Gazette

WEDNESDAY, JANUARY 12, 1916

"The Birth of a Nation" at Wysor Grand, Muncie

The attraction at the Wysor Grand, Muncie, Indiana, for three ngihts beginning Monday, January 17 with matinees Tuesday and Wednesday will be D. W. Griffith's mighty spectacee, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2 and the best seats at the daily matinees are 25c, 50c and $1.

Dunkirk Daily Times.

THE ALBANY CHRONICLE,
JANUARY 13, 1915

"The Birth of a Nation"

At Wysor Grand, Muncie.

The attraction at the Wysor Grand Muncie, Indiana, for three nights beginning Monday, January 17 with matinees Tuesday and Wednesday, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburg St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2 and the best seats at the daily matinees are 25c, 50c and $1.

JANUARY 14, 1916.

"The Birth Of A Nation"

D W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Wysor Grand, Muncie. for three nights beginning Monday, Jan. 17, with matinees Tuesday and Wednesday.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abo lition movement comes the civil war with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace, These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital.

Mail orders accompanied by remittances and stamped return envelopes will receive careful attention. The night prices run from 25 cents to $2.00 and at the matinees the best seats are 50 cents to $1 00.

THE DAILY COURIER,

THURSDAY, JANUARY 13, 1916.

"The Birth of a Nation."

The attraction at the Wysor Grand, Muncie, Indiana, for three nights beginning Monday, January 17, with matinees Tuesday and Wednesday will be D. W. Griffith's might spectacle, "The Birth of a Nation." This is the same production that has broken all records of the high clas stheatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an ncomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

HARTFORD CITY, INDIANA

FRIDAY, JANUARY 14, 1915.

AMUSEMENTS

"The Birth of a Nation" at Wysor Grand, Muncie

The attraction at the Wysor Grand, Muncie, Indiana, for three ngihts beginning Monday, January 17 with matinees Tuesday and Wednesday will be D. W. Griffith's mighty spectace, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an ncomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night price range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00 t4

JANUARY 15, 1916.

"The Birth Of A Nation"

D W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Wysor Grand, Muncie. for three nights beginning Monday, Jan. 17, with matinees Tuesday and Wednesday.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abo lition movement comes the civil war with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace, These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital.

Mail orders accompanied by remittances and stamped return envelopes will receive careful attention. The night prices run from 25 cents to $2.00 and at the matinees the best seats are 50 cents to $1 00.

JANUARY 17, 1916.

AMUSEMENTS

"The Birth of a Nation" at Wysor Grand, Muncie

The attraction at the Wysor Grand, Muncie, Indiana, for three ngihts beginning Monday, January 17 with matinees Tuesday and Wednesday will be D. W. Griffith's mighty spectace, "The Birth of a Nation." This is the same production that has broken all records of the high class theatres in New York, Chicago, Boston, Indianapolis, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an ncomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00. t4

UNION CITY, INDIANA,

MANDAY, JAN. 17, 1916.

"THE BIRTH OF A NATION" AT THE WYSOR GRAND, MUNCIE.

D. W. Griffith's superb spectacle, "The Birth of a Nation", will be the attraction at the Wysor Grand, Muncie for three nights beginning Monday, Jan. 17 with matinees Tuesday and Wednesday.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil War with its terrific battles; Shermans march to the sea; the burning of Atlanta; the fall of Petersburg; Lees surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan solution of the problem and the final establishment of an everlasting peace. These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital.

Mail orders accompanied by remittances and stamped return envelopes will receive careful attention. The night prices run from 25 cents to $2 and at the matinees the best seats are 50 cents and $1.00. t4

TUESDAY, JANUARY 18, 1916

THE BIRTH OF A NATION.

Editor Star:

The moving picture shows of today are the greatest agencies with which to mold public sentiments.

We are unknowingly supplied with an abundance of contorted history through the moving picture plays. The one fond hope of capitalism is to keep the white man and the negro hating each other, for as long as they delight in brutalizing each other they will not find time to study the perplexing social problems of their time. The audience that watches the negro criminal chase the little white girl from the spring where she is musing with a squirrel, those who see the falsehood of negro legislators, drinking whiskey and carrying banners with inscriptions asking for social equality will not feel better after Dixon vaccinates them with prejudice.

The "Birth of a Nation" shows a burly negro overpower an innocent, defenseless woman because she will not consent to be his bride.

This part of the play is so enacted as to prejudice the white man against the negro.

Mr. Dixon poses as the friend of man, but in all his writings I detect that whenever the negro has been stabbed his dagger has been wet. Mr. Dixon says nothing of the 15,000 mulatto children born every year in America, which proves that the negro is lynched for attempting to do that which the white man has successfully done for 300 years. The negro criminal is the inevitable product of our social system, having been kept in ignorance and taught that misery and adversity here were essential to happiness hereafter. Thus he was taught that he could get forgiveness for even the most hideous crimes "between the stirrup and the ground," but we are learning that not even a God can, for the asking, erase the crimes of a criminal, nor the crimes against the criminal. I am not surprised to learn that some agencies of divine revelation look upon the "Birth of a Nation" as a blessing, for it helps to keep the switch open on the feed wires of intelligence. I am not apologizing for the negro criminal. He, like the white criminal, is only the reflex of criminal conditions. Where capitalism has exhausted the vocabulary of cunningness to keep the working class economically ignorant, for white, the negro remains in ignorance, with no library in his home and no chance for refinement and mental development. As long as he anchors his trust in the dark hereafter he will make a good strike breaker and can be depended upon to shoot straight when the money masters call the sable son; where intelligence wanes and unionism forgets.

ROSS D. BROWN,
1003 E. Jackson St.

WYSOR GRAND
MATINEES TODAY and WED.
Matinees 2:15

Today
Matinee and Night
Tomorrow
Matinee and Night
NIGHTS AT 8:15

D. W. GRIFFITH'S
8th Wonder of the World

THE MIGHTIEST SPECTACLE EVER PRODUCED

THE BIRTH OF A NATION

WILL NOT BE SHOWN IN ANDERSON, NEWCASTLE OR ELWOOD THIS SEASON

Seen by Five Million People

SEATS SELLING FOR ALL PERFORMANCES

MAIL ORDERS ACCOMPANIED BY REMITTANCES WILL RECEIVE CAREFUL ATTENTION, (STATE WHICH PERFORMANCE)

---PRICES---

Evening—Main Floor $1.00 and $2.00, Balcony 50c and $1.00, Gallery 25c.

Matinee—Main Floor 50c and $1.00, Balcony 50c and $1.00, Gallery 25c.

THE MUNCIE PRESS, TUESDAY JANUARY 18, 1916

EDITORIAL

THE BIRTH OF A NATION.

It was said of a rashly planned and brilliantly executed military maneuver: "It is magnificent, but it is not war." The thrilling Griffith spectacle, "The Birth of a Nation," is magnificent, but it is well to remember that it is not history. As the most wonderful motion picture yet created, its merit justifies the thronging of the theaters in which it is produced, but it would be unfortunate if many of the implications of the spectacle were taken seriously as an interpretation of the civil war, or even of the well advertised "horrors" of reconstruction."

It is not true that from the time General Cornwallis surrendered to the separate colonies at Yorktown down to the election of Lincoln, the right of a state peacably to secede had not been seriously challenged. The state's rights resolutions of southern legislatures were vigorously answered by the no less emphatic, but less celebrated resolutions of northern legislatures. President Jackson threatened to hang John C. Calhoun as "high as Haman" for asserting the right of nullification. The right of secession would never have been asserted except for the desire of the south to maintain the system of human slavery, which, having disappeared from every civilized country in the world, cannot now be extenuated by representations of the happiness of the bondsman. It can no longer be disputed that human slavery is inconsistent with modern civilization, either pagan or Christian and that it is even more degrading and demoralizing to master than to slave. It had to go, and the civil war, inaugurated by South Carolina, was the inevitable result.

It is not true that Lincoln was a reluctant leader pushed to the resistance of armed aggression against the union by the "furies and shirtless" who surrounded him, as might be gathered from this spectacle. He dominated the councils of the union, and he directed with vigor the suppression of the rebellion by armed force. There never was a time when his personal influence did not shape the general conduct of the united armies in the field. No war approaching the American civil struggle in magnitude has been conducted with so little internal suffering or embarrassment. There was as much hunting and fighting in connection with Morgan's northern raid and Lee's march to Gettysburg as in Sherman's march to the sea, but it did not lead to one or a hundredth such effective military results.

It is not true that Thaddeus Stevens, portrayed as dishonest in the spectacle, was an advocate of race equality or practiced it. Doubtless there were members of the congress which operated in that era who were guilty of misrepresentation, but they came from that part of the country where even the Jews of the north are the pioneers of the anti-semitic movement. Stevens made no secret of his purpose to put the control of the south in the hands of the negroes and it needs no special pleading to show that he was not the first man to be charged with the conviction that the negro was entitled to the ballot. He was the first to follow up emancipation with the establishment of the black man's economic rights through enfranchisement, and with the academic doctrine stated in the Declaration that "all men are created free." This danger of following an academic theory to its full conclusion on all occasions is demonstrated anew in the insistence by President Wilson that our chief concern in Mexico is to give the black man across the Rio Grande, constituting a big majority of the population, control over the affairs of the Mexican republic, although the Mexican peon is more unfit for self government than was the southern negro at the close of the civil war. That Stevens was vengeful toward the southern leaders who had inaugurated and fought the civil war, with a loss of life which had touched nearly every home north of the Ohio, is true. As compared with Lincoln, the wisely tolerant and forgiving, he is not an admirable figure in history. But that he sought to establish the supremacy of the black man over the white man in the south or anywhere else is untrue.

The exclusion of the educated and property holding classes of the south from the ballot on account of the part they had played in the war, and the turning over of the government of certain southern states and localities to the control of those who, never having enjoyed freedom, or training even in self control, were utterly unfit to exercise authority, was little short of a crime. The consequences, however, were not fully foreseen by the doctrinaires and angered northern leaders pushed to extreme action through the opposition of the incompetent who came to the Presidency upon the death of Lincoln. The most extreme incidents of that period are portrayed in this spectacle. They are not typical of the situation in the south as a whole in the reconstruction period.

It was not to be expected that the south would anywhere long endure the supremacy of the freedman in politics, a supremacy which bred an intolerable attitude on the part of many of the freshly enfranchised, manipulated by unscrupulous leaders. The result was the Ku Klux Klan, and it is not surprising to note that a northern audience cheers wildly sets of reprisal by such vigilantes against attacks upon white women or trampling upon the rights and self respect of white men. As a matter of fact such instances of outrages by negroes were rare then as today. It is true, also, that like all organizations of vigilantes the Ku Klux went further than the cessation of such crimes to keep the establishment of white supremacy at the polls. Hundreds of acts of brutality, which had their parallel only in such massacres as those of Rishmond, of such thousands of innocent and inoffensive black men, women and children were the natural result of the rigid ruling of negroid men. Although Thomas Dixon, Griffith's collaborator in this piece of work, has written a book which has been widely read in the south, and is responsible for the fact that the story of the birth of a nation has been told from the point of view of the white southerner, Griffith has not followed the book in this picture. He has followed the book only in those incidents which are most favorable to the negro, and has ignored entirely the provocation which led to the Ku Klux Klan and similar organizations. He has followed the book in those incidents which are most unfavorable to the white man

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

'Birth of a Nation' Big Attraction

With next Monday will begin the three days engagement at the Wysor Grand of Griffith's spell-making spectacle which has revolutionized the theatre. There will be matinees Tuesday and Wednesday. In all of the large centers of population "The Birth of a Nation" is pleasing vast multitudes of observers. It has been enjoyed by nearly five million people.

Homer, with the spoken word, Herodotus with the written word and Phidias with chiseled marble, told the story of Grecian glory. Michael Angelo and Titian reflected the grandeur of Rome with palette and brush, and Richard Wagner with his music drama, breathed the fame of his fatherland into the ancient scene of Norsemen lore. Now the new pictorial art of the world's drama has dignified and immortalized the story of the birth of a nation.

It would be difficult to determine what are the most pleasing points of this supreme artistic achievement. The infinite variety of the scenes is perhaps one of its greatest charms. There are panoramic battle scenes of grandeur, thrilling night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home life of the south during and after the civil war, and a double love story of surpassing interest and charm.

The magnitude of the spectacle is almost beyond belief. Such unusual dramatic productions as "Ben Hur" and "The Miss Hob" seem inconsequential in comparison. Griffith's new art has surely created the necessary impression. His combination of picture and music is irresistible.



AN INSPIRING SCENE FROM "THE BIRTH OF A NATION," AT THE WYSOR GRAND THEATER, MUNCIE THREE DAYS, BEGINNING MONDAY, JANUARY 17, WITH MATINEE TUESDAY AND WEDNESDAY NOTE—THIS IS THE LAST WORD IN PICTURES.

BIRTH OF A NATION.

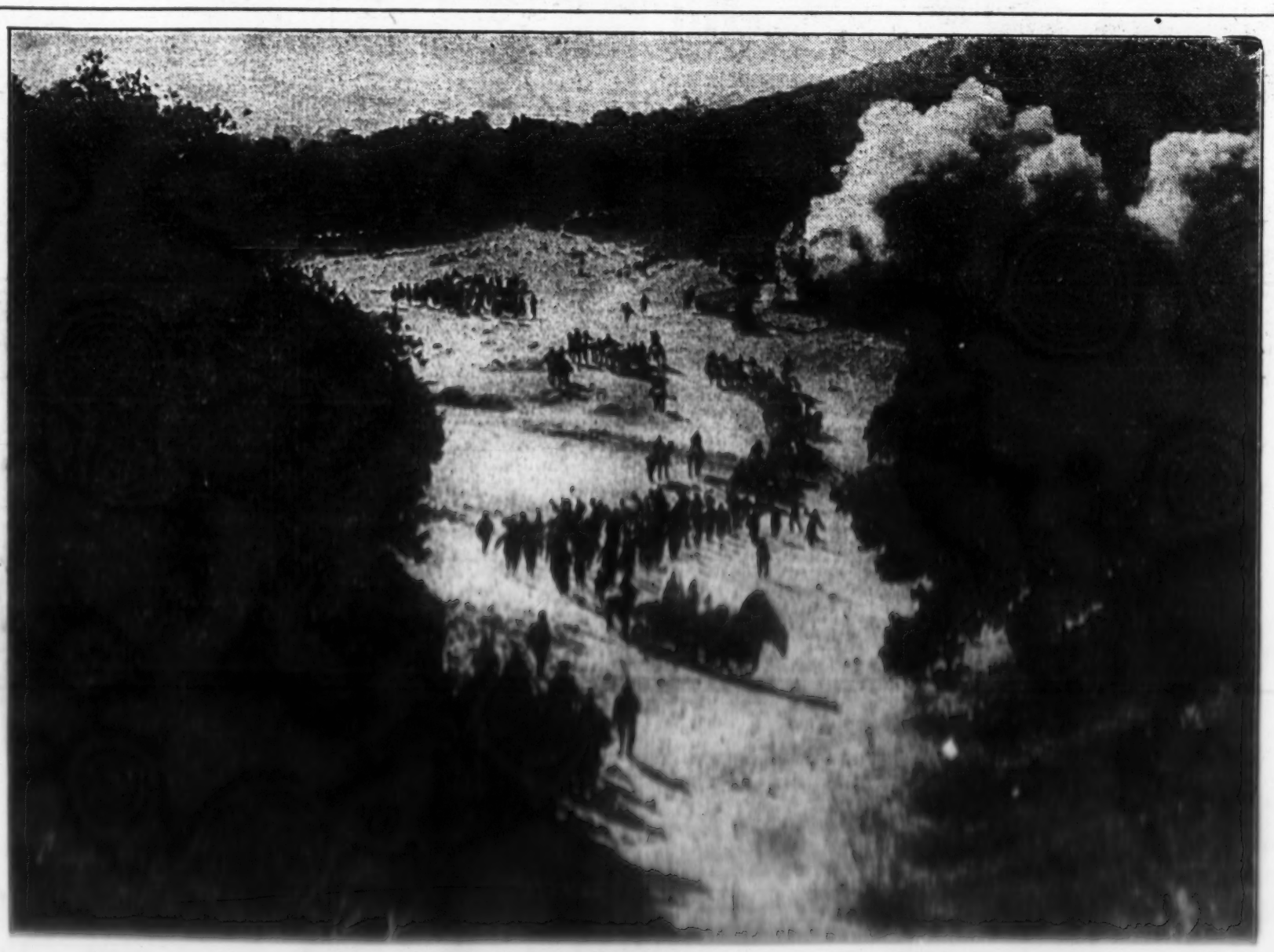
"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of picturialized musical spectacle will be the attraction at the Wysor Grand for three nights only beginning Monday, January 17 with matinees Tuesday and Wednesday.

The first half of this great picture exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago, Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theate. In the second half the south's "second uprising" this time against the carpet-bag regime, is shown in a thrilling story of reconstruction days. The romance of the little confederate colonel Ben Cameron, with the northerner, Elsie Stoneman, and that of the unionist captain, Phil Stoneman with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love-interest throughout the story. The fun and frolic of plantation days as well as the heartache and pathos of the stricken south are shown. The great out-o'-door is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18 000 people and 3,000 horses. There are 5,000 scenes in this great spectacle asd it cost $500,000 to produce.

On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the apeparance of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty.

THE MUNCIE SUNDAY STAR, JANUARY 9, 1916

Accredited Supreme in Moving Picture Production



Sherman's March to the Sea, in "The Birth of a Nation," at Wysor Grand Three Days, Beginning Monday, January 17. With Matinees Tuesday and Wednesday.

THE MUNCIE SUNDAY STAR,

JANUARY 9, 1916

BIG FILM SPECTACLE TO COME TO MUNCIE

"The Birth of a Nation" Is Scheduled for Wysor Grand Theater Next Week.

"The Champagne Bells" burlesquers, a Columbia wheel organization, will be the attraction at the Wysor Grand Theater next Saturday evening, January 15. The cast includes Hazel Heston, Florence Baker, Della Jefferson, Irish (Ed.) Lucas, Walter Van, George Atkinson, Gay Vardaman and Prihcess Pauline.

"The Birth of a Nation."

Never in the history of the theater has there been so widespread a demand for a play as there is for David Wark Griffith's spectacle, "The Birth of a Nation," which will commence an engagement of three nights at the Wysor Grand Monday night, January 17, with matinees Tuesday and Wednesday. In New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City the record made by this spectacle has been nothing short of phenomenal. Nearly 5,000,000 people have enjoyed it. Twice every day the theaters have been filled wherever it has been presented. Few people realize that nearly one hundred people are required to present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others to make up a roster as large as that of a musical comedy company.

This epic of American history with its scenes, 18,000 people, 3,000 riders and 10,000 details, is the result of eight months of tireless labor and the expenditure of half a million dollars.

The night riding of the Klu-Klux-Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene. This realistic picture of history in the making is of untold value to both young and old. Besides the historical worth the constant emotional throb of the romantic story thrills the heart.

THE MUNCIE MORNING STAR,

MONDAY, JANUARY 10, 1916

The great theatrical sensation of New York, Chicago and Boston, "The Birth of a Nation," will be the attraction at the Wysor Grand for three nights commencing next Monday night. There will be matinees Tuesday and Wednesday. The first half of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second half is a pictorial chronicle of reconstruction days in the South, including the carpet bagger excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and Gray, suggested by Thomas Dixon's "The Clansman." In preparing the musical setting Mr. Griffith had hoped to find in folk-song the motifs for the symphonic score. His search was unsuccessful. Then he thought of the plantation melodies. As he worked a different Southern air suggested itself for each character in the pictorial story. Joseph Carl Breil jotted down the hummed tunes. Mr. Breil next essayed the labor of scoring the music for the 5,000 scenes of the play, each with its appropriate music. The synchronization was indeed a task of magnitude.

THE MUNCIE MORNING STAR,

TUESDAY, JANUARY 11, 1916

The engagement of the great [illegible]

[illegible] spectacle, "The Birth of a Nation," at the Wysor Grand Theater will commence next Monday night. There will be matinees Tuesday and Wednesday and the last performance will be given Wednesday night. The sale of seats will open at the box office Thursday and in the meantime mail orders will be received if accompanied by remittance.

The spectacle comes here direct from Chicago. There will be a [illegible] chorus [illegible] of thirty and a large staff of [illegible] electricians and effect men. The large [illegible] which is the first [illegible] of the kind ever [illegible] here, will be placed at the rear of the lower floor in boxes parking [illegible]. The [illegible] and [illegible] cars are required to transport this production.

88 THE MUNCIE PRESS TUESDAY, JANUARY 11, 1916.

At the Wysor Grand



D. W. GRIFFITH, PRODUCER OF "THE BIRTH OF A NATION," WYSOR GRAND, THREE DAYS, BEGINNING MONDAY, JANUARY 17, MATINEE TUESDAY AND WEDNESDAY.

"Birth of a Nation" Next Week

D. W. Griffith's "The Birth of a Nation," is decidedly the most remarkable historical spectacle ever presented in America. It will be the attraction at the Wysor Grand for three nights beginning next Monday night with matinees Tuesday and Wednesday. Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of the Carolinas and the wild rides of the Ku Klux Klan live again in Griffith's 12,000 feet of motion pictures which took eight months to produce; cost $500,000, employed 18,000 people and 3,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1871—the period of civil war and reconstruction.

Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots" "The Birth of a Nation" has a grandly quality of its own which stamps it as a masterpiece of genius. It is a choral symphony of light. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare. The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old time airs from the softer scenes, while the big battle scenes are given with the clash and blare of martial music and the emotion arousnig classica composition. The synchoronization of the music and the scene is perfect. The sale of seats will open Thursday morning at the box office.

THE MUNCIE MORNING STAR, THURSDAY, JANUARY 13, 1916

AMUSEMENTS

WYSOR GRAND.

The Campagne Belles burlesques will be the attraction at the Wysor Grand Theater next Saturday, January 15.

The seat sale for D. W. Griffith's mighty spectacle, "The Birth of a Nation," starts at the box office of the Wysor Grand today. The mail orders received for seats have broken all records and the indications are such that the public sale will outdo any previous standard for heavy buying. The opening performance will take place Monday night. A large booth is to be erected on the lower floor to insure perfect projection of the picture and two carloads of machines for effects have to be installed as well as the electrical equipment. The symphony orchestra of thirty will give a perfect synchronization of the music with the 5,000 scenes that are shown.

THE MUNCIE PRESS

THURSDAY, JANUARY 13, 1915.

SEAT SALE OPENS TODAY FOR BIRTH OF A NATION

The seat sale for the three days' engagement of "The Birth of a Nation" at the Wysor Grand opened at the box office today. As all seats are reserved for all performances, including the matinees of Tuesday and Wednesday, the advance sale will be very large. Never in the history of this city has a theatrical production attracted so much attention and discussion.

Mail orders have been received from parties who live as far as fifty miles away. In fact there will be so large an influx of visitors next week that it should prove very beneficial to the local merchants.

"The Birth of a Nation" is really the eighth wonder of the world. It has been seen by nearly five million people and in the larger cities there seems to be no end to the popular demand for its continuance. It is a common comment among those who have seen this remarkable spectacle that they wish to see it again and again. It is impossible to grasp all of its details at one seeing.

The management again wishes to urge patrons to purchase their seats in advance. There is always such a long line before each performance that many fail to see the opening scenes of the picture. By buying in advance the long wait in line is obviated and the patron has more time to get the particular locations desired. The performances begin sharp at 2:15 and 8:15 p. m. and run until 5:05 and 11:05. The entertainment is very long and it is therefore necessary to commence promptly at the advertised time.

Before the production of "The Birth of a Nation" such dull times had fallen upon the theater that long lines or "queues" of buyers have been quite rare. It took the big Griffith production of pictures and music to bring back the big advance sales. Wherever this great spectacle is shown the story is the same. Long lines of buyers are everywhere in evidence. The seat sale for the three days' engagement at the Wysor Grand starting Monday, with Tuesday and Wednesday matinees, opened at the box office yesterday with the usual result, the largest advance sale in the history of the theater. "The Birth of a Nation" is the longest and most important production ever made. It is the first of its kind and marks the beginning of a new era in the theater. Griffith has created a new art with his combination of picture and music.

THE MUNCIE MORNING STAR, WEDNESDAY, JANUARY 12, 1916

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Wysor Grand Theater for three days beginning Monday night, with matinees Tuesday and Wednesday. The only opportunity to see this wonderful production in this city will be during that period because the contract between the Epoch Producing Corporation and the Wysor Grand management expressly provides that "The Birth of a Nation" will never be presented in this city in any other theater than the Wysor Grand. The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to abuses of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the civil war with its terrific battles, Sherman's march to the sea, the burning of Atlanta, the fall of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, the ordeal of the reconstruction days and, also the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace.

THE MUNCIE PRESS

WEDNESDAY, JANUARY 12, 1916

AT THE WYSOR GRAND.

THE BIRTH OF A NATION.

The success of D. W. Griffith's wonder spectacle "The Birth of a Nation," is sure to be duplicated during the three days' engagement at the Wysor Grand beginning next Monday night with matinees Tuesday and Wednesday. Theatre goers who have wondered what historical basis there was for the southern plans pictured in this spectacle may be interested to learn that they were an indirect growth of the Highland clans of Scotland. David W. Griffith is a southerner and has been a close student all his life of the civil war and reconstruction periods. The facts herewith are the results of his studies in that field.

Henry B. Walthall, who plays the role of the leader of the Ku Klux Klan is the son of a clansman. The Klan laws are taken from the ritual book of the order which was secretly published at Pulaski, Tennessee. The "underground railroad" was an important part of the system. Later when federal prosecutions were instituted, many implicated in the crimes and some clansmen and their sympathizers are prominent officials in Texas, Arkansas, Missouri and Oklahoma. A general agreement thruout the south of perhaps one more than this the stories of their things and thrilling escapes have to accept the facts that the Griffith Book were of that period

The Muncie Star

STAR PUBLISHING COMPANY.

The Muncie News Founded 1911
The Muncie Star Founded 1899

JOHN C. SHAFFER, Editor
The Muncie Star

The Indianapolis Star, The Terre Haute Tribune, The Chicago Evening Post, The Louisville Herald, The Rocky Mountain News, The Toledo Times

FRIDAY, JANUARY 14, 1916

We only see in a lifetime a dozen faces marked with the peace of a contented spirit.

—Henry Ward Beecher

At the Wysor Grand



THE GATHERING OF THE KU KLU X KLAN IN "THE BIRTH OF A NATION," WYSOR GRAND, THREE DAYS, BEGINNING MONDAY, JAN. 17, MATINEE, TUESDAY AND WEDNESDAY.



THE KU KLUX KLAN IN "BIRTH OF A NATION."

"THE BIRTH OF A NATION" GRIFFITH'S SUPERB SPECTACLE

Produced at a Cost of Over $500,000.

18,000 PEOPLE
3,000 HORSES

Took 8 Months to Produce Dramatic Spectacle.

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Wysor Grand Theater, Muncie, for three nights beginning Monday, January 17, with matinees Tuesday and Wednesday.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the civil war with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital.

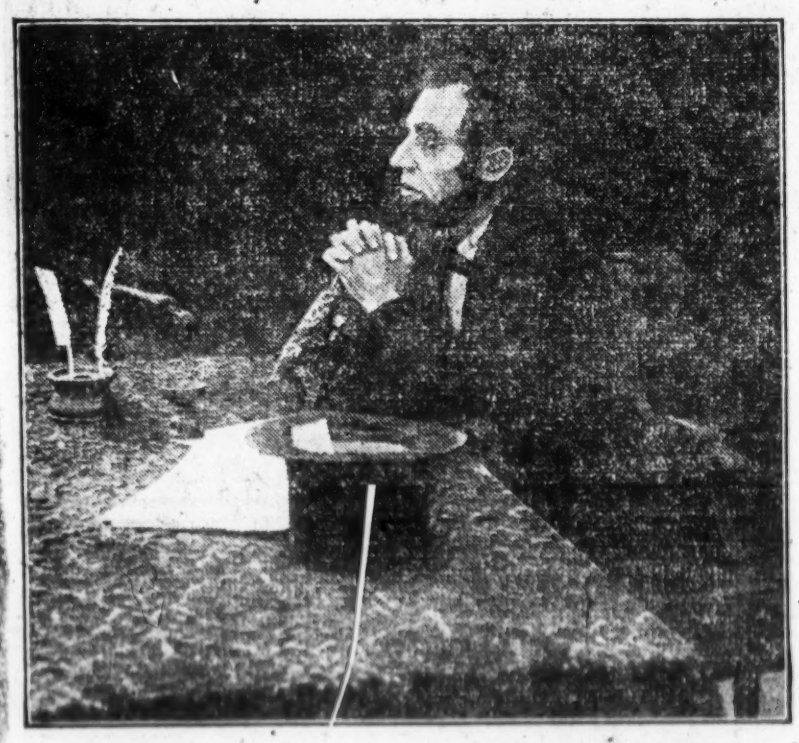
This is the same poduction that has broken all records in New York, Chicago, Boston, Philadelphia, Pittsburg, Indianapolis and St. Louis. Nearly five million people have seen and enjoyed this wonder production

The first part of the Griffith spectacle unrolls scenes and incidents from the civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second part is a pictorial chronicle of Reconstruction days in the South, in eluding the carpet-baggers excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and Gray, suggested by Thomas Dixon's "The Clansman."

"The Birth of a Nation" has a gradly epical quality of its own which stamps it as a masterpiece of genius. It is a choral symphony of light. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare.

The musical accompainment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old-time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music and the emotion-arousing classical compositions.

Mail orders accompained by remittances will receive prompt and careful attention. Be sure and state which performance you desire to attend and end stamped evelope. The night prices are 25 cents in the gallery, 50 cents and $1.00 in the balcony and $1.00 and $2.00 on the lower floor. The matinee prices are 25 cents, 50 cents and $1.00.



PRESIDENT LINCOLN IN "TH E BIRTH OF A NATION."

THE MUNCIE MORNING STAR

SATURDAY, JANUARY 15, 1916

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized spectacle with music, will be the attraction at the Wysor Grand for three days, beginning Monday night, with matiness Tuesday and Wednesday. This is the great offering that opened a new era in the best theaters of New York, Chicago, Boston, Philadelphia, Pittsburg and St. Louis, where it has outdistanced all records for long runs. Despite great opposition the play has never been suppressed but has met the approval of censor boards, judges, municipal authorities, editors and clergymen everywhere, not overlooking the great public of nearly 5,000,000 that has enjoyed this masterpiece. Director Griffith used twenty batteries of cameras which he directed from a central tower by means of a system of underground telephone connections.



THE BALL BEFORE THE BATTLE OF BULL RUN IN THE "BIRTH OF A NATION."



BATTLE OF PETERSBURG IN "THE BIRTH OF A NATION."

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theater, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a tenant proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But in all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undeniable success. There will be many two dollar pictures. The success will depend entirely upon [illegible] and the right artist to a meeting of minds. It takes great care, time and an enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the aristocrat of the arts. Every one of us has pleasant recollections of great moments when true dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the heat there is in him into the principal role of a fine play you have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing you are part of for a whole evening. Long years afterward [illegible] memorable [illegible] the [illegible] lines [illegible] forget that exuberant scene when he thrust the images on his ray to listen to him and see was entertaining at the same time. Or can one ever figure efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crusted mountain in the background. In our drama the trees wave in the breezes and blades of grass damp with real dewdrops are twice too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up these inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is no end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of great opera and at corresponding prices. Remember, a few years ago it was the fault of extravagance to spend $800 on a moving picture production. At that time, we charged 10 cent admission. Now we [illegible] on a picture, and we [illegible] theaters everywhere at $2 a seat. So this tells what is in him for the [illegible] from spending three times that amount and getting [illegible]

BIRTH OF A NATION

Many of the critics who have been sternest in their exactions of American dramatists have announced their belief that D. W. Griffith has "put over" the great American play. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," will be the attraction at the Wysor Grand for three days commencing Monday night, with Tuesday and Wednesday matinees

For many years American dramatists wrote splendid plays of particular states, cities or localities, such as "Alabama," "The Henrietta," "Way Down East" and the "Great Divide." But no one seemed to grasp the whole spirit and genius of America until David Wark Griffith found his theme in Thomas Dixon's "The Clansman" and "The Leopard's Spots."

A remarkable thing about Mr. Griffith's plan is that words (except for the leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous dramatists and fictionists. At any rate he replaced speech by music and the old-fashioned stage action and scenery by the pictorialized action of thousands in the great Out-of-Doors. In brief he staged the great battles, struggles and thrilling events of 1861-'71 under natural conditions as nearly similar as possible to the original.

The result of Mr. Griffith's effort is a new and stupenduous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, drama, history, romance, tragedy, comedy, music—all in one harmonious ensemble that captivates equally the eyes and the ears.

NOTICE

Car Service to Anderson, Bluffton, Union City, New Castle,

AFTER THE SHOW

"Birth of a Nation"

Wysor Grand, Muncie, Ind.

Monday, Tuesday, Wednesday, Jan. 17, 18, 19

Union Traction Co. of Indian

Aladdin's Lamp Not in It With the Camera

Here Is a Trio of "Movie Girls" in "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.



BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid mound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of the eighteen years.

Lillian Gish is pronounced the finest type of ingenue on the motion picture screen in America who has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is leaving as well as Miss Marsh, who is beloved of millions as the blonde shadow of the motion pictures.

Those two girls, with Miriam Cooper, who is a newcomer and have surpassed all the star producing dreams in filmdom, which means the sky. Those salaries for the two leads in every film.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year but she has the same dramatic and box office qualities of the other two and is a brilliant addition to the company of players assembled by Griffith for the production of his masterpiece. Each of the three has a separate company of players and the combined forces of the three companies number 3,000 people.

'THE BIRTH OF A NATION' IS HERE

Masterpiece of Filmdom to Be Seen Three Days at the Wysor Grand.

18,000 PEOPLE ARE USED

In Production of D. W. Griffith, Famous Director.

D. W. Griffith's spectacle "The Birth of a Nation," begins a three-day engagement at the Wysor Grand tomorrow night. There will be matinees Tuesday and Wednesday.

Nothing like this attraction has ever been seen upon the local boards. It is given exactly as it has been presented in New York City where it has broken every record in the stage history of the first city in the country, with 886 performances. It has also broken all records in Chicago, Boston, Philadelphia, Pittsburg and St. Louis.

"The Birth of a Nation" covers a wide range of American history and touches only the highest points of interest in the great events that led up to and terminated in the civil war. While the basic theme is historical its interest is the fundamental one of true drama.

Where directors of spectacles in the past have used hundreds Griffith used thousands. Eighteen thousand people fill the stage which has an entire county for its background. Three thousand horses pass before your view. The decisive battles of the civil war are reproduced in the same manner as they were waged fifty years ago. Cities were built up only to be burned to the last ember. One enormous battlefield, that of Petersburg, is shown stretching over an area of ten square miles and 10,000 soldiers clash in a mimic warfare that is as real as if the spectator were an eyewitness of an actual battle.

There is a story of love and romance that enthralls; tears and smiles; noble sacrifices and heroic deeds. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms.

At last came peace and Abraham Lincoln set about his superhuman task of healing the wounds of war with the great love which made him the towering figure of that age. A fanatic's bullet stilled the great heart which beat for all humanity. The South went to a new and sadder fate than that of war.

A score is rendered by a symphony orchestra. Everything is done upon a stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised. It has set up new standards which it will be difficult to equal for years to come.

"The Newlyweds and Their Baby"

"The Newlyweds and Their Baby," a musical comedy built around a group of cartoon characters familiar to newspaper readers, will come to the Wysor Grand Theater, Monday, January 24, where it will be seen for two performances, matinee and night. George McManus invented the "Newlyweds;" and his pictures are famous all over the world. The chief figures in the play that has been made are "Mr. and Mrs. Newlywed," "Napolean Newlywed," the baby, and the Big Black Bear. The story is so fantastic as to be almost farcical, but the complications are said to be so numerous and comical that an entertainment of the jolliest kind results. The company has been engaged to illustrate this lively story on the stage includes many familiar and popular performers, including a chorus that can sing and dance.

A Thrilling Episode in a Film Masterpiece



The bombardment of Lincoln in "The Birth of a Nation" at Wysor Grand, Opera House, Wednesday, January 19, Matinee Tuesday and Wednesday.

"BIRTH OF NATION" OPENS AT WYSOR MONDAY NIGHT

TWO SPECIAL CARS.

The "Birth of a Nation" company, who put on the famous motion picture production at the Wysor Grand the first half of the week, arrived in the city Monday morning with two special cars, and thirty-five people, together with a great supply of electrical and other effects which make up an important part of the production. Indications are that the production will do a record breaking business.

The magnitude of David W. Griffiths feat in staging "The Birth of a Nation,' which begins a three days' engagement at the Wysor Grand tonight, with matinees Tuesday and Wednesday, is almost appalling, at least to the devotees of the older forms of theatrical amusement. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called legitimate drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature.

For subject he has covered many years of American history. Eighteen thousand people have gone his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its vaster and more forceful treatment of the theme of Thomas Dixon's, "The Clansman," which both as book and play created the greatest furor of the last decade.

The great deeds of the civil war and the horrors of reconstruction are made to live again, and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, managed this stupendous achievement without the aid of dialogue or speech, for motion pictures with music an deffects tell vividly this thrilling tale of fifty years ago.

THE MUNCIE MORNING STAR.
MONDAY, JANUARY 17, 1916

AMUSEMENTS

WYSOR GRAND.

"The Birth of a Nation," D. W. Griffith's massive spectacle, which comes to the Wysor Grand Theater, tonight for a three days' engagement, with matinees Tuesday and Wednesday, is the largest and most important production of a decade, yet not one word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects add realism, while the wizard of the screen, David Ward Griffith, unfolds in 12,000 feet of film the thrilling romance of the war between the States and reconstruction of the Southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great outdoor drama cost half a million dollars. Several of the actors are of southern lineage. Henry B. Walthall, who plays the heroic role of the little Confederate Colonel, is a member of the well-known family of Virginia. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the last and only signer of the Declaration of Independence still living. Mae Marsh, the sweet little girl of a thousand scenes, is the wife of a Tennessee colonel of the Confederate army. The story is laid during the period when the Ku Klux Klan was at the height of its power, and the author has made each one with a perfect understanding of the times. The love theme of the "Little Colonel" and Margaret Cameron, the struggle between the Stonemans and the Franks, to the Mohammedans and the Crusaders, and for that matter to the Indians and the whites of our own country. People seeing the picture would do well to keep this fact in mind.

As to the good that may come from the emphasis in the picture that comes upon this is another matter. That is something which each spectator must determine for himself or herself. The ravages of war likewise are vividly produced. But whether one will supercede the other and whether any desired lesson will be left, also can be proved only by the lips of those who look upon this picture.

One could easily believe that Mr. Griffith had the Wagner method well in mind when the musical score for the picture was arranged. Each feature or phase of the play had its own theme, and the music of a large and specially collected orchestra added charm to the picture as it was flashed, scene after scene, upon the screen.

It is useless to dwell upon the work of the individual players. Of course, Henry Walthall as the "Little Colonel" and Miss Mae Marsh as "Little Sister" stand out above all. Their work is superb from start to finish, strength and detailed impersonation constitute their acting which has not been excelled in any screen offering in the city of Muncie. Mr. Walthall and Miss Marsh are mentioned because they are featured, but one could characterize each member of the cast as eminently qualified to stand alongside the two leading characters.

Mr. Chaffin, manager of the Wysor Grand, should get the credit for bringing to Muncie this masterpiece of the moving picture world. The theater has been practically sold out and the audience with which this play was presented is a tribute to its drawing qualities. The stage of the theater was practically occupied it being entirely filled with the white curtain on which the picture was flashed. A special orchestra with that has been selected for the occasion and the music rendered in connection with the picture was heard to splendid advantage. Those who have not seen the picture as yet should not miss the opportunity to do so. It is a production that people will talk about for years to come and one that will be remembered as a masterpiece of the motion picture world.

THE MUNCIE MORNING STAR.
TUESDAY, JANUARY 18, 1916

The Birth of a Nation

A photo-play masterpiece of an astonishing epoch, covering two periods in the history of particularly that portion of our country which felt the pangs of war during the rebellion, is "The Birth of a Nation," the D. W. Griffith production presented to a crowded house at the Wysor Grand Theater last night, beginning a five-performance run in Muncie, with a matinee performance today, one this evening, a matinee tomorrow and closing with the final presentation tomorrow evening.

Builded throughout on a stupendous scale, wonderful in its photographic reality, brutal in its presentation of events which swept the South during some of its darkest hours, yet tenderly sweet in its heart-theme and pathetically gripping in its sorrowful touches, one is, above all this, awed by the thought of the executive ability and the directing force which stands pre-eminently behind this remarkable picture, the producer, David W. Griffith. His name appears rather frequently on the edges of the title and sub-head sections, and at first one is inclined to consider it somewhat superfluous, yet once the two long parts are viewed in their entirety, one feels that Mr. Griffith is, indeed, deserving of all that can be given him in recognition.

The story of "The Birth of a Nation" begins immediately prior to the election of Abraham Lincoln and the conceptions of both the North and the South are shown. Then come the marvelous pictures of the war, featuring portions of Sherman's march to the sea and the surrender of Lee to Grant. The assassination of Lincoln is a wonderful reproduction. The model for this, as well as those for the signing of the first call for volunteers and the signing of the articles between Lee and Grant, are the famous paintings of these scenes which are so widely known. Then upon follow the harrowing times of "reconstruction" in the South, concluding with the rise and supremacy of the Ku Klux Klan. Throughout there is the love theme of the "Little Colonel" Ben Cameron and Elsie Stoneman, and that of Phil Stoneman and Margaret Cameron.

A nation-wide controversy has been aroused by "The Birth of a Nation" over the question of race prejudice. Muncie is much inclined to the belief that parts of the production have been overdrawn, the same criticism that was offered to "The Clansman," the book of Thomas Dixon from which the theme of the picture was taken. Participants in this controversy will be left to their own conclusions as to the Asiatic Brotherhood character, and that of Miss Cameron, the mulatto lieutenant governor, as well as the certain scene that portrayed what the colored race would be under political control in the South. Whether or not this picture will engender a race prejudice in the minds of any of the many who have not given the matter thought is a question that only time can answer. The picture is a masterpiece of the motion picture world and one that will be remembered as a masterpiece of the motion picture world and one that will be remembered as a masterpiece for many years to come.

THE MUNCIE MORNING STAR.
TUESDAY, JANUARY 18, 1916

AT THE WYSOR GRAND.

WONDERFUL SCENES IN "BIRTH OF A NATION"

One of the most picturesque scenes in "The Birth of a Nation" at the Wysor Grand for the last two times tomorrow, is that showing General Sherman's famous march to the sea and the burning of Atlanta. It is as if the spectator were standing on the crest of a great hill looking down on a long, fertile valley lying between the hills. As far as the eye can reach one sees the army of General Sherman moving onward toward the sea.

Finally Atlanta is reached. Whether the conflagration was of accidental origin, chronicles of the time fail to agree, but Atlanta was sacrificed to the flames and the great fire is so realistically pictured in "The Birth of a Nation" that one can almost smell the smoke and hear the cries of the terrified people as they flee to the hills for safety. Fel made any attempt to save their household effects, so great was their haste to escape the flames. Up the hills they rush, men, women and little children, an endless parade of misery, dread and helplessness.

Sherman's army has cut its fearful swath through the heart of the south and Appomattox looms in the distance.

THE MUNCIE MORNING STAR.
WEDNESDAY, JANUARY 19, 1916

"The Birth of a Nation"

Another record-breaking audience Tuesday night attested the remarkable drawing power and grip upon popularity of the stupendous photo drama, "The Birth of a Nation." No room remained, even for standers. After the comprehensive review by G. J. H. of Monday night's presentation of the offering little or nothing perhaps remains to be said of its great scope and prime lesson—a lesson incidentally indicated in the forewords flashed upon the screen, the pith of which may be summed up in the one paraphrased sentence: "If this production fails to rouse an abhorrence of war it has fallen short of its purpose."

But, as was said in the review, the drama leaves an indelible impression upon the mind, and from this effect spring thoughts and reflections. Leaving out of the balance the question of race prejudice, the one club which has been wielded against the spectacle, one is forced to admit that it is "a condition, not a theory," with which it deals, and, that being true, to concede also that truth, while fair at times to look upon, is at other periods, brutal in its bare frankness. It appears that naked fidelity to historical facts, ideals and traditions was the central theme of the author, and in this respect the play is striking, almost overpowering, in its vividness. How fair the thought of equal rights, but how repulsive when linked with the idea of equal marriage—as was the case in at least one southern state where the ignorant negro gained the ascendency following the Civil War—a condition due, no doubt, as the text states, to the removal of the great heart and mind which shattered the chains of slavery.

But let us forget the "prejudice" part and think of the beauties and the grandeur of the whole. The perfection, the naturalness, of it all is impressive—from first to last, from leading scenes to minor details—even to the kitten and the puppy playing at the feet of the master of the house and finally "scrapping" there. And what infinite care and patience it must have cost to reproduce each face, each expression, each costume, each posture, each action in accordance with the historical ideal! How often it must all have been gone over to attain that perfection! And then the cast of principals. Every member a star, one might say. Mae Marsh, as Flora, the little pet sister, gives such a touching portrayal of that lovable character that it must linger long in memory; and the like may be said of Lillian Gish as Elsie. Miss Gish, by the bye, has just "concluded" a picture "engagement" at the Star Theater, in "The Lily and the Rose," in which she was also very effective in a role which, as in this larger production, plays upon the emotions of the heart.

These—and they might be continued to some considerable length—are only after thoughts. With the present writer, they weigh, really, for still another

...ing of "The Birth of a Nation."
J. D. U.

THE MUNCIE PRESS
WEDNESDAY, JANUARY 19, 1916.

"BIRTH OF NATION" SHOWS GREAT POSSIBILITIES OF MOTION PICTURE ART

SCENES HAVE BEEN WORKED OUT BY MASTER HAND TO BRING GREATEST DRAMATIC SPECTACLE IN HISTORY OF SILENT DRAMA.

By FRANCIS DALE

No matter what one may think of the plot of "The Clansman" from an historical or sentimental standpoint, it must be admitted that the great picture spectacle, "The Birth of a Nation," founded on the book is the most wonderful example of the motion picture art that has ever been given to the world. Until one sits spellbound for nearly three hours through the development of the play he has never realized the possibilities which lie behind the motion picture art.

Viewed strictly from the standpoint of dramatic artt, there are scenes in the production which defy description. In the words of the hectic circus press agent of other days, "they must be seen to be appreciated."

And there are many of these gripping episodes, some representing the heat of battle and others portraying simple but touching scenes of surpassing human interest.

"The Birth of a Nation" grows on the average spectator. It is not until the wonderful battle scene at Petersburg, in which the confederates make their last desperate charge to defeat, is flashed across the scene, that one becomes thoroughly impressed with the magnificence of the production. After this the spectator is prepared for almost anything in the way of surprises.

Another powerful scene is the production of the Ford theater at Washington and the assassination of President Lincoln. Then comes the period of reconstruction, with the short but troubled reign of the carpetbagger in the south, and the development of the Ku Klux. It is in this latter part of the production that the greatest applause comes, and the coming of the Clansmen is the signal for volley after volley of cheering.

Whether the picture is overdrawn from an historical standpoint, it is not the province of this article to discuss, but it must be admitted that the sympathies of the purely northern audiences which have seen the play in Muncie have been wholly with the Clansmen. This is a tribute, not so much to the cause, as to the great skill with which the plot has been worked out. It is a dramatic and not a political triumph.

To enlist the sympathy of the spectators the gripping story of the pursuit of the pretty young white girl by a misguided negro and her voluntary death to save her honor have been used as a spark which set fire to the race war and brought the clansmen into being. So cleverly is the plot handled from this time on that the coming of the clansmen and the foiling of the mulatto plotter, Lynch, which forms the conclusion of the production, are the signal for an outburst of enthusiasm seldom if ever equaled in motion picture "audiences."

"The Birth of a Nation" is a spectacle well worth the seeing from a dramatic and spectacular standpoint alone, no matter what one may think of the "history" it pertpetes to teach. No detail or expense has been spared in the production. A score of people behind the scenes bring out the realistic effects and a twenty-piece orchestra adds fifty per cent to the effectiveness of the production by its musical accompaniment.

"The Birth of a Nation" marks a new epoch in motion picture history. It has demonstrated that the possibilities of the art, placed in capable hands, are almost boundless.

Wysor Grand **THREE DAYS** Opening Tomorrow Night **JAN. 17** 1st. Matinee TUESDAY JAN. 18 TWICE DAILY THEREAFTER Evenings 8:15 Matinees 2:15

D. W. GRIFFITH'S
8th Wonder of the World

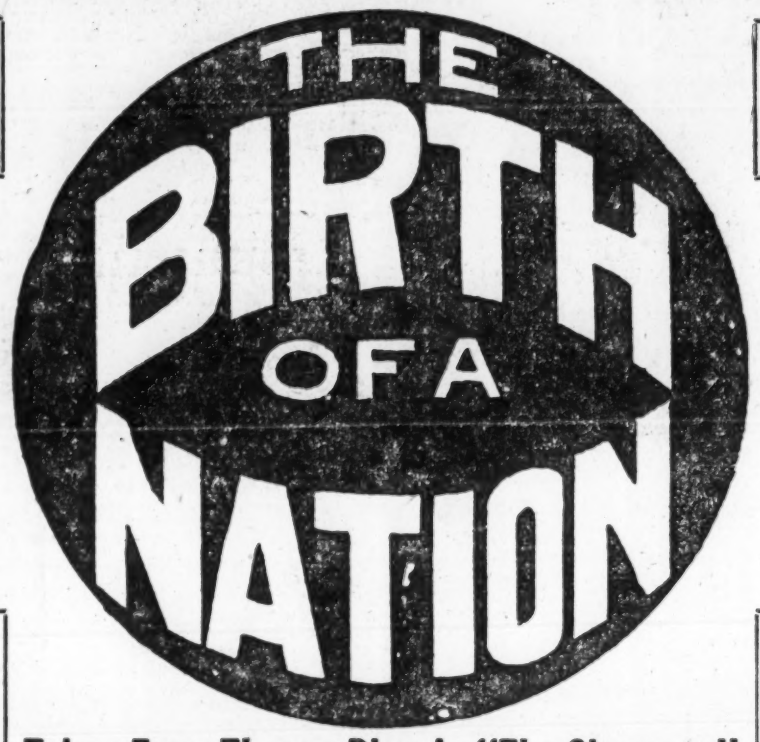
18,000 PEOPLE

886 Performances in New York

500 Performances in Boston

456 Performances in Chicago

COST $500,000



Taken From Thomas Dixon's "The Clansman"

3,000 HORSES

200 Performances Each in Philadelphia, Pittsburg and St. Louis

TOOK 8 MONTHS TO PRODUCE

The Most Stupendous Dramatic Spectacle in the World

HIGHLY IMPORTANT: "The Birth of a Nation" will never be presented in any but the Highest Class Theaters and at prices charged for the best theatrical attractions. **It will not be shown this season in Anderson, New Castle, or Elwood.** Cars for all points after show.

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities Built Up Only to be Destroyed Before Your Eyes, Grant and Lee at Appomattox, The Tragedy of the Death of Abraham Lincoln, Petersburg at the Crest of the Mighty Invasion, How Bravely the Mothers and Sisters Did Their Part, History in the Making.

PRICES: EVENINGS, LOWER FLOOR $1, $2 BAL. $1, 50c; GAL. 25c ALL MATINEES, LOWER FLOOR AND BAL. 50c, $1; GAL. 25c

Seats Now Selling

MAIL ORDERS ACCOMPAINED BY REMITTANCE AND STAMPED ENVELOPE WILL RECEIVE CAREFUL ATTENTION

BE SURE AND STATE WHICH PERFORMANCE YOU DESIRE

MUNCIE PRESS JAN. 20

WHAT DO YOU THINK?
PEOPLE'S COLUMN.

Muncie, Ind., Jan. 19, 1916.

Editor Press:

I have read with interest your editorial upon "The Birth of a Nation." I witnessed the "thrilling spectacle" and noticed some of the historical errors to which you refer. I endeavored to view the production with an unprejudiced mind, and I am unable to see anything which should be objectionable to the colored race, in fact, many of the scenes portrayed white men in quite as despicable characters as the blacks were shown. The part of your editorial, however, which particularly interested me was the following: "But the most serious indictment of the spectacle is the attempt to portray the suppressing of the rebellion as unnecessary." I fully agree with you in this. First, the ideal condition is peace, which the "Prince of Peace" came to advocate, but even this earth rose at the sight of the "nurse engineer" and its gods a scourge of lithe words and drove them out of the temple.

While peace is desirable, there comes a time when for man to refuse to fight shows them to be of base records. It was better to have paid the price in the previous wars than then to have the union disrupted or the cause of slavery slightly curtailed. Had this great war been "one half love and one half hate."

When a people are ready to pay any price that are not willing to pay the price

MUNCIE STAR, JANUARY 21, 1916

People's Forum

A REPLY.

Editor Star:

Desirous of speaking publicly in praise of the unequaled picture, "The Birth of a Nation," and being one of the innumerable appreciative observers, totally comprehending the plea which D. W. Griffith designed, so that the present generation might realize the horrors and terrible conditions after the war, I submit my view of the unexcelled work.

Rose Brown has spoken very plainly upon the question of race prejudice. What pretense does the colored race extend to the white race? Do they consider that their greatest friend and the man that regained their sufferings was a man of our race? A white man? That he freed them from the hands of slavery and what they are, proceed they are to the greatest white man that ever lived.

Can any one say that the action of the negro population in the north of January 14 can thank his color for his present position in society in comparison to some of the south, which is inspired in the hearts of some of the north, the point, the young graduate, which is indeed of "The Birth of a Nation."

First, the inability of the race to control the South was easily realized by the attitude they displayed when the Ku Klux Klan made their appearance. How do they reason that they would have been capable of controlling a nation when the mere sight of a white clad army would so confuse and frighten them that they would flee for their lives? Why didn't they oppose and conquer them if so powerful?

Personally, I do not believe that the picture is overdrawn. If it is, however, it only produced to impress upon the minds of the younger generation the ingratitude shown to Abraham Lincoln, their benefactor, by the race in question. Perhaps it will influence the younger set to prohibit the importations of the black race. Equality? Never! There are some very brilliant men and their brilliance is appreciated when used to benefit their own race and country, but when operated to produce equality and an attempt to banish race prejudice is accounted for race pride.

The old time hatred still holds in the hearts of the southerner and will continue to do so regardless of steps taken to banish it.

For some of the people West and East should observe the courtesy shown to whites by negroes of the South, then practice an item of two degrees.

Finally, the previous will prove to be a question of "race equality" but that can give to "equality" to suit the one thing that is the bugaboo of the south, "social equality," under the circumstances that which will be the last perfection, race prejudice.

Wysor Grand THREE DAYS OPENING MONDAY NIGHT **JANUARY 17** 1st Matinee TUESDAY January 18 Twice Daily Thereafter Eve'gs 8:15 Mats. 2:15

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

18,000 People

886 Performances in New York
500 Performances in Boston
456 Performances in Chicago

Cost $500,000



Taken From Thomas Dixon's "The Clansman"

3,000 Horses

200 Performances Each in Philadelphia Pittsburg and St. Louis

Took 8 Months To Produce

The Most Stupendous Dramatic Production in the World

HIGHLY IMPORTANT. "The Birth of A Nation" will never be presented in any but the Highest Class Theatres and at prices charged for the best theatrical attractions. IT WILL NOT BE SHOWN THIS SEASON IN ANDERSON, NEW CASTLE, OR ELWOOD.

See Decisive Battles of the Civil War, Sherman's March to the Sea, Cities Built Up Only to be Destroyed Before Your Eyes, Grant and Lee at Appomattox, The Tragedy of the Death of Abraham Lincoln, Petersburg at the Crest of the Mighty Invasion, How Bravely the Mothers and Sisters Did Their Part, History in the Making.

Prices Evenings, Lower Floor $1, $2, Balcony $1, 50c, Gallery 25c
All Matinees, Lower Floor and Balcony 50c, $1, Gallery 25c

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention. Be Sure and State Which Performance You Desire.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100,000 a Year and None Is Out of Her Teens.



BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a world [illegible].

Three of these girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's crowd making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that silky and elusive quality which has [illegible] upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is red headed and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh, who is beloved of millions as the Maude Adams of the motion pictures.

These two girls between them earn over $1,500 a week and have contracts with the big producing firms in Similand, which means they earn these salaries for fifty-two weeks in every year.

Miriam Cooper is the newest member of the trio and has only been in pictures about a year now. She has come forward steadily, and her work in "The Birth of a Nation" has enhanced her earning capacity. Miss Cooper is the southern type. She is withowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Miss Marsh's red hair and the golden blonde of Lillian Gish.

LOGANSPORT PHAROS-REPORTER TUESDAY, JANUARY 11, 1916.

"Birth of a Nation."

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Nelson theatre for three days, beginning Thursday night, January 20, with matinees Friday and Saturday. It will be brought here in exact reproduction of the great attraction which is now in New York, where it has broken every record of the American stage. That achievement alone has aroused more comment upon the subject of this story than was ever devoted to a theatrical enterprise before. The simplest statement regarding "The Birth of a Nation" leads to superlatives because there is no other way to record its history. Simple facts about its development sound extravagant until one has seen the production and realized its sweep and power. It covers the essential details of American history from 1861 to 1871. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used in the battle scenes and those showing the wild rides of the Ku Klux Klan. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the participants. Ten thousand yards of cloth were used in the costumes worn by the women, while 25,000 yards of white muslin were used up by the regalia of the Ku Klux Klansmen. And with all this a simple, human story of love and romance weaves through the scenes of history, and grips the hearts of the audience. The narrative is filled with smiles and tears. A symphonic score accompanies the action and lends a potent force to the drama. The sale of seats starts Thursday morning, but in the meantime mail orders accompanied by remittances will receive careful attention.

THE JOURNAL-TRIBUNE.

JANUARY 11, 1916

"BIRTH OF A NATION."

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized musical spectacle, will be the attraction at the Nelson Theatre for three days beginning Thursday, Jan. 20, with matinees Friday and Saturday.

The first half of this great picture exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago, Lincoln's call for volunteers, Sherman's march to th esea, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre. In the second half of the South's "second uprising," this time against the carpet-bag regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Iate Stoneman, and that of the Unionist Captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love-interest throughout the story. The fun and frolic of plantation days as well as the heartache and pathos of the stirring [illegible] South are shown.

The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18,000 people and 3,000 horses. There are 5,000 scenes in this great spectacle and it cost $500,000 to produce. In the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete score with the appearance of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty. Somehow the old war-time tunes, thus impressively treated, make the "counterfeit presentment" of long ago seem most real. Among the capable players in the large cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Robert Harron, Elsie Jane Wilson, Donald Crisp, Eleanor Blanchard and Mary Alden.

The sale of seats will open Thursday morning for mail orders containing remittance will receive careful attention.

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trotters. The director enjoyed the compliment, but he did not tell the flesh face why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is chubby when off duty. He has written several short stories, but he is committed absolutely to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the tone and color of great music. He sees dramatic situations in blending of tone and color. It was this attribute which supplied the musical score to "The Birth of a Nation." In the tedious and torturing months when he was putting the finishing touches to his great production he corralled two to seven artists and unceremoniously imprisoned the several notes and chords which now form a part of the wonderful score which Griffith has brought to suit to his moving action. These notes were caught on the fly, as it were, by that white-thumb who was working like a Trojan to finish his work and then blended into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking more than was ever expended in the making of a great spectacle. Nearly a year of consolons toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had created the great American epic, who had multiplied detail until it was staggering, and with this behind him the forebears was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the limitations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion picture as an art possibility.

Behind him he had the record of several great dramas which had been hidden like the light under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and rhythmic grouping as the art had ever developed in America.

The contemporary trade of the scene side of American life he had vastly improved upon the line that Armstrong's somewhat impressionistic studio in Broadway "The Havana" and made a living thing of much that lurked



the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appalled in. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed fitting it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his unique ability to select able lieutenants and players. He brought this group east with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the big time dramatic attractions. This man was J. J. McCarthy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith sat about with his lieutenants to gather other forces about him, and in a months time "The Birth of a Nation" was launched. It's an old story now of how the attractions all over the land were rushed to the Broadway theaters and how the public was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow pit and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen. Its consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only big attraction which stranded through the summer from last season without a break. It has played to nearly one million persons in New York. It is touring the country in the first class theaters, and all the attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It can scarcely be said that Griffith has improved upon "The Birth of a Nation." That picture has been served twice over, and those who financed it originally are possessors of an enterprise the like of which was never dreamed of in the wildest and most fantastic moments.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



By D. W. GRIFFITH.

WHILE there has been a vast amount of comment regarding the advent of the $2 motion picture, it seems to me that there really is no occasion for surprise that a picture should be produced which vies with the best offerings of the dramatic stage. After all it is nothing but the old first law of nature—the survival of the fittest. The remainder is purely a question of selection and execution.

When it was first announced that we intended to present "The Birth of a Nation" in a regular Broadway Theatre, which had never played a picture attraction before, the wiseacres of the theater world said it would not succeed. You see, they knew nothing of pictures. Most people had looked upon a motion picture drama as a ten cent proposition. They measured everything by the standard of price. It was not surprising that they overlooked the fundamental facts in the case and were unprepared to pass judgment upon this undertaking. But to all truth there was nothing daring or venturesome in it. You see, we knew what we had. That was an advantage which the other fellow had never taken into consideration.

The significance of this is in the proof of the big picture being an undoubted success. There will be many two dollar pictures. The success will depend entirely upon how well they are made, and herein lies safety to a greater degree of merit. It takes great care, time and the enormous expense to produce a picture which will compare with the best the spoken drama can bring forth. But, given the theme, the understanding and the ability to project his ideals, the moving picture director has a material advantage over the stage director who puts on a comedy or a drama of contemporary life. The latter is confined and limited in his scope. He can show only certain scenes in the limits of three walls, and at best has only a few square feet in which to place his characters. For his background he must depend upon painted scenery and manufactured effects, which are, after all, only miserable imitations of natural objects. I do not mean this in a spirit of criticism. There are fundamental ideals of the spoken drama which make it the greatest of the arts. Every one of us has pleasant recollections of great moments when long dramatists enjoyed the privileges of artistic interpretations. When a great actor throws the heat there is in him into the principal role of a fine play and have a combination which is irresistible. I have been impressed deeply by such performances upon several visits to the theater. What painting or piece of sculpture stands out in your memory to compare with this living, breathing thing and are part of for a short while. Long years afterward its effectiveness revives and recall the play and the player. Who ever saw Irving's matchless work in "Lyons Mail" can forget that wonderful scene when he urged the images on his ear to listen to the last for was approaching at the same time. Or can one ever quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great figure in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a larger field in which to operate. On the stage these so called "effects" are imitations at best. In the film play we show the actual occurrence and are not hampered by the size of our stage or the number of people we can crowd into the scene. If our story traverses to a battlefield we show an actual battlefield. If it means that 10,000 people were part of this conflict we engage 10,000 people, rehearse them in minute detail, and when we are ready we show you that scene as realistically as if you were looking down from a hilltop and watching an engagement of contending forces.

Let us look into the cost of this. This scene for a motion picture might cost you in the neighborhood of $75,000. But the cost ends with the taking of the original negative. There are no salaries after this, and the only expense is the comparatively slight one of making new copies from the original negative.

A big spectacle on the stage can at the utmost employ 400 people in a scene. This is an unusually large number. It takes the same time and pains to rehearse them that it does to handle 10,000 people in a motion picture scene. But the stage production goes on daily, with eight or ten performances a week, and the salaries and costuming of the supernumeraries run up to $2,500 a week, so that at the end of two seasons these forces have cost easily $150,000. Here you have twice the outlay for 400 people that it costs a motion picture director to employ 10,000. If there is any significance in these figures they point an important moral without need of further explanation. In the same way we can go afield and get anything we want. If there is a shipwreck we show the angry sea and the restless waves. For a lover's tryst we have but to pick out some sylvan dell and bring our players there and let them act as two people in love would act under a given circumstance, and the great audiences weave their own romances and do the larger share of the acting for that scene. Along the side lines we can have roses blooming in the sunlight with a snow crested mountain in the background. In our drama the trees were in the breezes and blades of grass damp with real dewdrops are none too insignificant to become a part of the action. You see, an observing director has the world for his studios. The centuries have been piling up them inexhaustible productions for him. He has but to use artistic sense in the matter of selection.

The motion picture is no longer an infant art. It is the newest and most powerful form of dramatic expression, and there is an end to which it can be carried. I firmly believe the day will come when great poetic pictures will not only compare with the best of the legitimate stage, but will be upon a parity with the greatest productions of grand opera and at correspondingly prices. Remember, a few years ago it was the limit of extravagance to spend $500 on a moving picture production. At that time we played to five cent audiences. Now we spend $10,000 on a picture, and we crowd the theaters everywhere at $2 a seat. So this calls what is to hinder the supermotion from spending three times that amount and getting $5 a seat for it?

AT THE NELSON

Miss Mae Marsh, who will be seen as the captivating little Flora in D. W. Griffith's spectacle, "The Birth of a Nation," at the Nelson theatre three days, beginning next Thursday, is a prodigy of Filmdom. In fact it would sound extravagant to quote the praises of her by the film experts who declare her to be the best "find" of the last thirty months in this wonderfully advancing art.

The young girl, who lives near Los Angeles, met so many rebuffs at first that she almost gave up hope of a stage career. A small job at spear-holding with the "merry, merry" was at last promised her. While awaiting this, she decided one day to sneak behind "big sister" to the motion picture studio where the latter was employed. The tall director, Mr. Griffith, saw the young stranger and asked her whether she wanted to act. Everybody laughed, for wasn't Mae Marsh awkward and freckle-faced and unprepossessing, the very antithesis of motion picture charm?

Griffith was in earnest, however. He saw under the freckles a visage born to comedy and tragedy, the high lights and deep shadows of feeling. He sensed also a temperament of electrical quality. Under his tutoring she lost some of the awkwardness and kept the rest for "slavey" parts. Fine frocks make a wonderful difference. The other actors found that Mae Marsh, with equal facility, could queen it in a palace or play a "biddy" in a kitchen.

This chamelon quality led the director to entrust her with important characters. Lately he has been using her in the very greatest emotional roles. Everybody in New York, when "The Birth of a Nation" was produced there, felt that the biggest individual hit—with the possible exception of Henry Walthall, playing the hero—had been achieved by Mae Marsh. When one asks a film man nowadays to mention offhand a really great character actress in the photographic field, the chances are ten to one that he will mention her name. The ugly duckling is at last a swan!

Comedy Scene in "The Birth of a Nation"



A great deal of the comedy is horse play, but David W. Griffith in "The Birth of a Nation," which comes to the Nelson theatre the last half of next week, proves that quiet, refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best touch in "The Birth of a Nation" is the love-sick cadet in the hospital scene, gazing at Miss Stoneman. This cadet is of the "once for" order. He never has an audience with the object of his devotion, the contrast and the naughty expression of the young lady rebuking him with a million dollar easy look.

Paul Lukas is the name of the young actor who has made the most pointed hit in the part. He is a new

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

THE JOURNAL-TRIBUNE,

THURSDAY MORNING,

"THE BIRTH OF A NATION," SEAT SALE BEGINS TODAY

The seat sale for David W. Griffith's mighty spectacle, "The Birth of a Nation," starts at the box-office of the Nelson today. The mail orders received for seats have broken all reections are such that the public sale ords at this theatre and the indica- will outdo any previous standard for heavy buying. That a long line of buyers is sure is evidenced by the history of this offering. New York's Broadway, Chicago's Loop and Boston's Tremont Street, look like old times again, where the box office forces were doubled and the lines of "The Birth of a Nation" admirers stretching to the curb and often to the next street. Not in many years have such advance sales been recorded.

The opening performance of "The Birth of a Nation" will take place next Thursday night. A large symphony orchestra will give a perfect synchronization of the music with the 5,000 scenes that are shown.

"The Birth of a Nation" will not be seen in this city in any other theater, nor will it be shown this season in any other nearby city. It will never be seen in any but first-class theatres and at the scale of prices that prevails at the Nelson. With the large orchestra, with two carloads of scenery and with nearly one hundred people employed in presenting this great spectacle, this wonderful visioning of American history and romance it would be impossible to show it in any but the largest and highest class theatres.

While it is known that this spectacle cost $500,000 to produce it is interesting to note how some of the money was spent. Fixing the roads for one day's riding of the Ku Klux Klan cost $10,000. The night battle scenes alone cost $5,000. In the wonderful artillery duels the shells used alone cost $50 apiece. The women's dresses used required 12,000 yards of cloth and the Ku Klux costumes, 25,000 yards, and so it ran, making the most expensive production that was ever staged.

The box office will open at 9:00 a. m. sharp. Seats can be reserved for every performance. Phone orders will not be answered until after the line in waiting has been attended to.

"THE MERRY BURLESQUERS."

NELSON Theatre 3 DAYS COMMENCING Thursday Jan. 20

MATINEES FRIDAY AND SATURDAY

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

THE MIGHTIEST SPECTACLE EVER PRODUCED. SEEN BY FIVE MILLION PEOPLE.

THE BIRTH OF A NATION

Will Positively Not be Seen In Any Other Place In This Vicinity This Season.

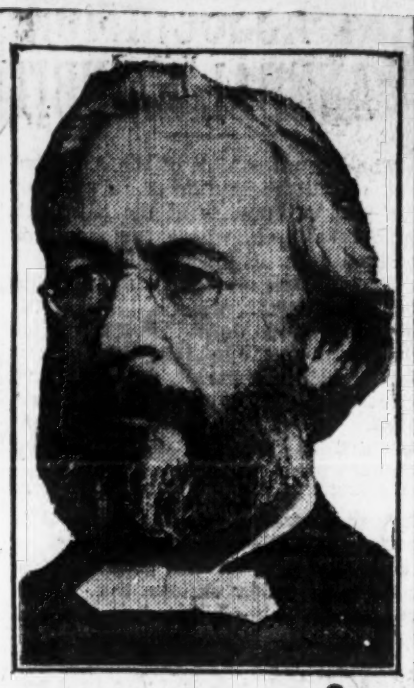
SEATS GO ON SALE TODAY

MAIL ORDERS ACCOMPANIED BY REMITTANCES WILL RECEIVE PROMPT ATTENTION.



PRESIDENT LINCOLN IN "THE BIRTH OF A NATION," At the Nelson Theatre Thursday, Friday and Saturday, January 20-21-22

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1860 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. If is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the straining hush that fell on the theater. What might not one country have been saved had the problem of reconstruction been left to the great heart—the one man who composed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.



Hospital scene in "The Birth of a Nation," Nelson.

NELSON 3 DAYS THEATRE Commencing Thursday, Jan. 20

MATINEES FRIDAY AND SATURAY

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

THE MIGHTIEST SPECTACLE EVER PRODUCED SEEN BY FIVE MILLION PEOPLE.

THE BIRTH OF A NATION

Will Positively Not be Seen In Any Other Place In This Vicinity This Season.

SEATS ARE NOW ON SALE

MAIL ORDERS ACCOMPANIED BY REMITTANCES WILL RECEIVE PROMPT ATTENTION.

NELSON THEATRE

3 DAYS COMMENCING Thursday Jan. 20

MATINEES FRIDAY AND SATURDAY

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

THE MIGHTIEST SPECTACLE EVER PRODUCED. SEEN BY FIVE MILLION PEOPLE.

THE BIRTH OF A NATION

Will Positively Not be Seen In Any Other Place In This Vicinity This Season.

Seats Are Now Selling for All Performances

Mail Orders accompanied by remittances will receive prompt attention.

"The Birth of a Nation."

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $100,000, but who was dissatisfied with his management, and who wanted to go under the Frohman direction. The great manager's reply was characteristic: "Your friend is a finished star. I want to make my own stars. I want some one I can help."

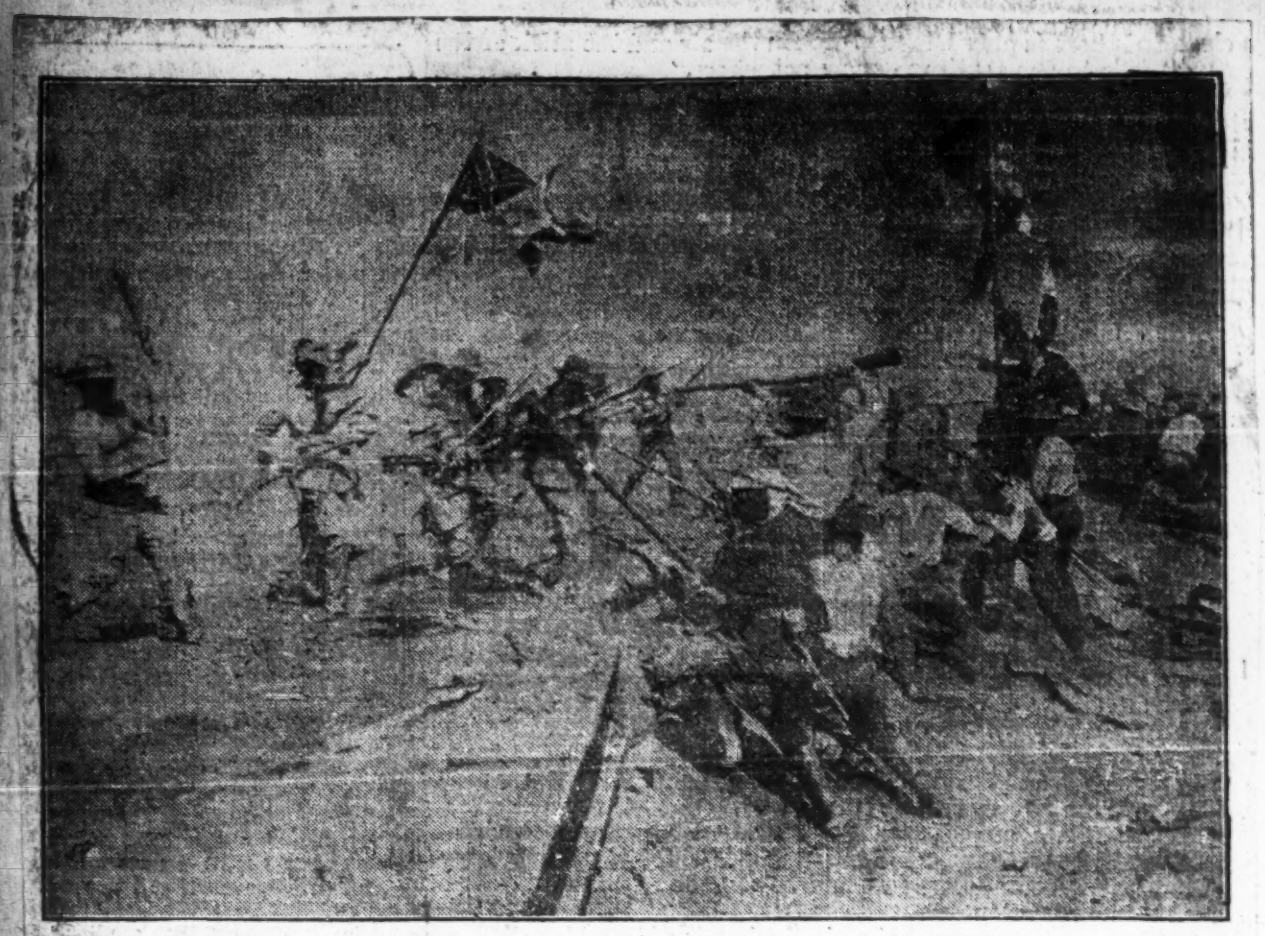
That sounds very much like David W. Griffith, whose great spectacle, "The Birth of a Nation," will be seen at the Nelson theatre three days next week, beginning Thursday night with matinees Friday and Saturday. Griffith has always believed in young people. He has had wonderful success in training those who have had neither stage nor picture experience. There is no other director who employs so many young people. Lillian Gish, who plays the role of Elsie Stoneman, is not quite nineteen. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master of film stars. He is untiring in the search for a type when one is called for by the scenario. He will spend days coaching people of no experience, but he gets nature and not stage acting. Four years ago an awkward, timid, freckled girl appeared at the Griffith studio. Open-eyed with astonishment, she saw for the first time the making of a picture. Griffith saw her and at a flash realized her possibilities. The girl was Mae Marsh, now called the Maude Adams of the films. In a few months Griffith moulded her into one of the best actresses of the screen. As Flora Cameron in "The Birth of a Nation," she has won a triumph of which any star might well be proud.

LOGANSPORT PHAROS-REPORTER

SATURDAY, JANUARY 15, 1916.

Jan 14

LOGANSPORT PHAROS-REPORTER



The Battle of Petersburg in "The Birth o fa Nation," Nelson, January 20, 21, 22, matinees Friday and Saturday.



D. W. Griffith, producer of "The Birth of a Nation," at the Nelson, Thursday, Friday and Saturday.

THE JOURNAL-TRIBUNE,

JANUARY 16, 1916

"THE BIRTH OF A NATION."

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation," will open a three day's engagement next Thursday evening at the Nelson Theatre, with matinees Friday and Saturday. The first-class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of fifty people.

Many circumstances have conspired to make "The Birth of a Nation," the most widely discussed play in the world. Suggested by Thomas Dixon's Southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states, as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy. The devastation of Gen. Sherman's march to the sea; the awful siege of Petersburg; the signing of peace at Appomattox; the assassination of the president in Ford's theater, and the succeeding orgy of hat and oppression of the South—these personages and incidents pass rapidly before the enthralled spectator and lead up to the terrific climaxes of Part II, which is devoted to what has been styled "the second struggle between the North and the South," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending of a double romance of southern and northern sweethearts.

Mr. Griffith's treatment of the magnificent theme is so much greater and grander than the original play that there can be no comparison. For example, he presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the theatre boards. He shows 5,000 troops in plain of four or five; far-flung battle lines of many; many miles, and the Ku Klux "rides" right out in the open, which surpass in thrills any Vanderbilt cup race. Yet the individual acting is as fine and artistic as in a "short cast" drama, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius. Other marvels of the work are the 200,000 faithfully accurate historical details; the musical score synchronized to the several thousand distinct and individual secnes; the wonderful reproduction of crowded interiors like the theatre performance where Lincoln was shot, and the South Carolina legislature session of 1870; the taking of battle scenes at night by a secret new process; the use of 25,000 yards of cloth for Ku Klux costumes, and 12,000 yards for women's dresses; the master's Rembrandt-like management of light and shade; the depiction of the glorious beauty of out-door Nature; his marvelous quiet yet effective playing the entire gamut of Romance from lightest comedy to deepest tragedy; finally and supremely, the union of all the stage arts (except conversational speech) into a new art-form of drama-spectacle—with music.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first-class scale of "two-dollar top" prices. No advance will be made on these prices on tour. The facts that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half a year in the simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict.

NELSON THEATRE

3 DAYS Commencing Thursday, Jan. 20

MATINEES FRIDAY AND SATURAY

D. W. Griffith's 8th Wonder of the World

THE MIGHTIEST SPECTACLE EVER PRODUCED SEEN BY FIVE MILLION PEOPLE.

THE BIRTH OF A NATION

Will Positively Not be Seen In Any Other Place In This Vicinity This Season.

SEATS NOW ON SALE.

Mail Orders accompanied by Remittances will receive Prompt Attention.

ventriloquial offering will furnish his share of the laughs and comes highly recommended. The Three Emersons close the bill with a fast comedy act entitled "Fun in a Swimming Pool," giving the show a good finish and completing a vaudeville program that should please. The pictures will include Marguerite Courtot in another one of those venturesome dramas entitled "Crossed Clues." In this drama will be seen some more of the advance fashion creations which are designed by America's foremost fashion authority, Russek of Fifth avenue, who is designing all of Miss Courtot's costumes seen in these pictures every Monday evening.

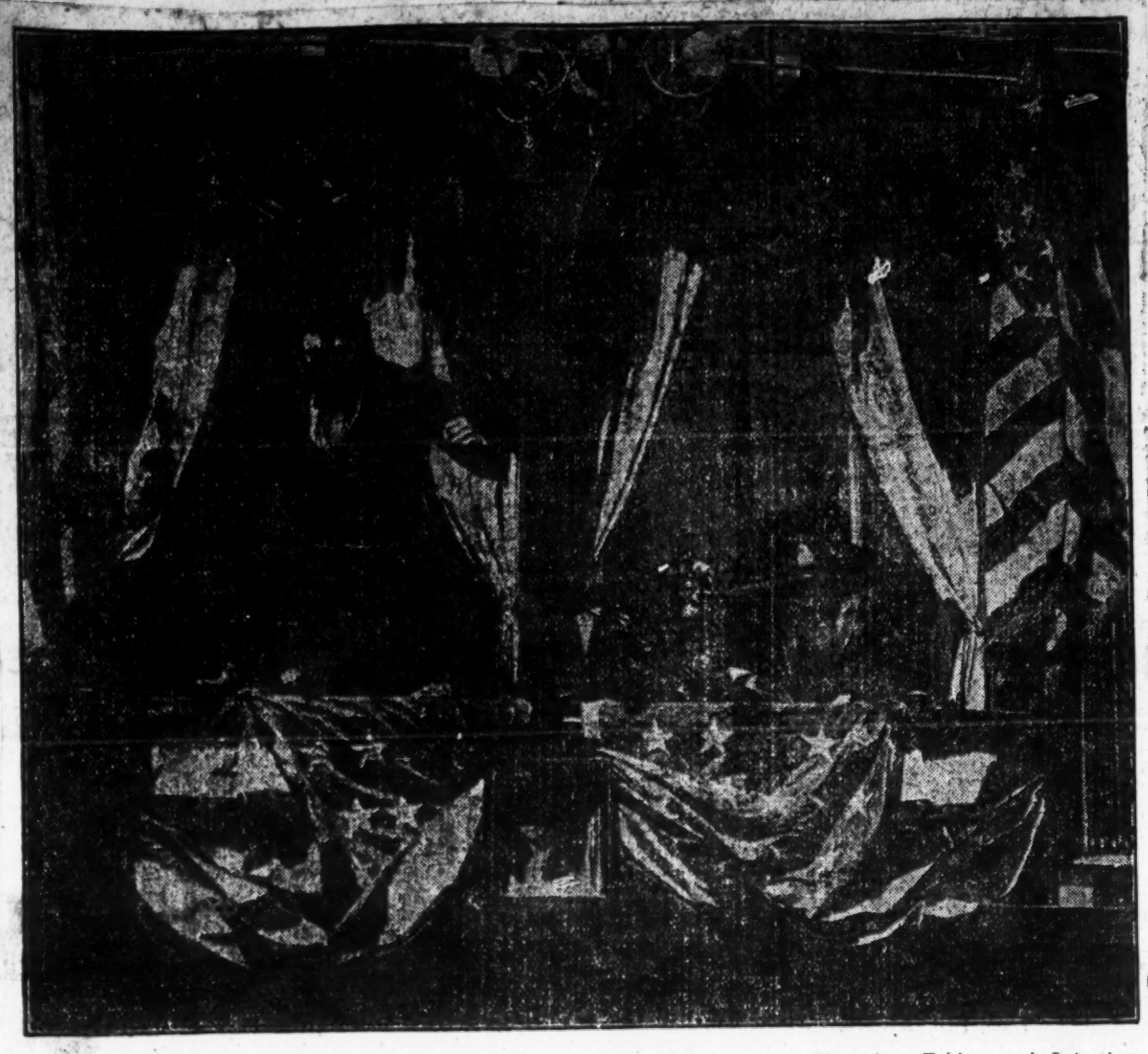
"The Birth of a Nation."

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," which begins a three days' engagement at the Nelson theatre Thursday night, with matinees Friday and Saturday, is almost appalling, at least to the devotees of the older forms of theatrical amusement. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called legitimate drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature. For subject he has covered many years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre—the art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its easier and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the civil war and the horrors of reconstruction are made to live again and the nation reborn is apotheosized. Mr. Griffith, pioneer among directors, manager of this stupendous achievement enhances the aid of dialogue or speech, for motion pictures with music and effects tell vividly this thrilling tale of fifty years ago.

Seats are now selling for all performances and as one should arrive early. The business that this company is doing along the line is enormous. A splendid orchestra of 25 men is employed to render the musical program for the picture. No event in years has the interest attached to it as this wonderful photo drama.



The Assassination of President Lincoln in "The Birth of a Nation," Nelsoon on Thursday, Friday and Saturday, With Friday and Saturday Matinees.



Ball Before the Battle of Bull Run, "The Birth of a Nation," Nelson Jan. 20-21-22. Matinee on Friday and Saturday.

Plenty OF SEATS FOR ALL PERFORMANCES

No One in the County Can Afford to Miss It.

3 DAYS Commencing **Thurs., Jan. 20**

Only Matinees Friday and Saturday.

D. W. Griffith's 8th Wonder of the World

And Mightiest Spectacle of the Age

THEIR OWN SYMPHONY ORCHESTRA OF 25 SOLOISTS.

THE BIRTH OF A NATION

Will Positively Not be Seen in Any Other Place in This City or Vicinity.

Mats. 2:15, Nights 8:15

A WORD TO THE WISE:

The demand for seats for this great attraction will be enormous before their date ends in this city. Secure your seats now.

A FEW RECORD WEEKS IN INDIANA:
$33,000 in Three Weeks in Indianapolis.
$12,500 in One Week in South Bend.
All Sold Out in Muncie for First Half This Week.
Over $3,000 in Mail Orders Now in Ft. Wayne.

CAN YOU AFFORD TO MISS IT?
HURRY FOR RESERVATIONS.

"The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's massive spectacle, which comes to the Nelson theater next Thursday night for three days with matinees Friday and Saturday, is the largest and most important production of decade, yet not one word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects add realism, whilst the wizard of the screen, David W. Griffith, unfolds in 12,000 feet of film the thrilling romance of the War between the States and the reconstruction of the Southland. Some idea of its magnitude may be had from the fact that 18,000 actors and 3,000 horses took part and that the staging of this great "outdoor" drama cost half a million dollars.

Several of the actors are of southern lineage. Henry B. Walthall, who plays the heroic role of the "little Confederate colonel," is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the signer and signer of the Declaration of Independence. Mr. Griffith, the producer, is the son of a Kentucky General in the Confederate army.

For every character Griffith must fit. Griffith has found that the personality needed. After that his masterly directly made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the stage. Panorama after panorama is revealed to the astonished eyes of the spectator. The most fertile imagination could not picture in half such scenes of splendor.



Mae Marsh in "The "The Birth of a Nation," Nelson

"The Birth of a Nation."

D. W. Griffith's "The Birth of a Nation," which opens at the Nelson theatre tomorrow night, is sure to draw audiences never surpassed in local theatrical circles. At every performance those present gaze with speechless wonder at the many marvelous scenes unfolded at the swiftly moving cyclorama of thrilling events that crowd one upon the other in endless succession. A large part of the pleasure of the performance is the superb music played by a large symphony orchestra. It is the Wagnerian idea fitted to the screen drama, and the synchronization is so perfect that it becomes a most important and integral part of this epical form of narrative. The score was arranged by Joseph Carl Breil, who spent months with Mr. Griffith, the producer of "The Birth of a Nation," while he was making the picture, and so i caught his thematic ideas in snatches of melodies that Griffith would hum while he was working out his big dramatic ideas. It is perhaps the most unusual score ever devised.

Mr. Griffith was eight months making this great spectacle, and no less than five professors of American history in as many western universities, contributed the historical data upon which so many of the scenes are founded. This illustrates the care Mr. Griffith takes in assembling the details of all of his productions.

The management wishes to urge upon the public the great advantage of buying seats in advance. For at least an hour before the curtain rises there is a long line of buyers in front of the box office. It is therefore much pleasanter for patrons to purchase seats at other times of the day.

Of INTEREST to Every LOGANSPORTER

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT
GEORGE W E ATKINS, VICE-PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

2 Ch Js 49 Collect Nl Nl

Muncie Ind 1-18-16

Ed F Galligan Manager Nelson Theatre
Logansport Indiana

Just seen Birth of a Nation at Wysor Grand It is the greatest spectacle ever concieved Orchestra a revelation One must see it to understand its magnitude Boost it to the skies Logansport will thank you for bringing it there Use this if you see fit Writing

Chas S Fallon 707 Am 1-19-16

Seats Were at a Premium for Every Performance-It Comes Here TOMORROW, FRIDAY, SATURDAY

"The Birth of a Nation."

The large lines of buyers at the Nelson theatre are the best evidence of the phenomenal success of "The Birth of a Nation," D. W. Griffith's stupendous spectacle. The engagement beginning Thursday will break all records for attendance in this city.

No other industry in the same time ever grew so rapidly in America as the business enterprises that are commonly classified as motion picture industries. In capital invested and financial returns the motion picture is now the fifth greatest combination in America.

In ten years' time it has grown from a five-cent to a two-dollar proposition. The one man who has done this is David W. Griffith, whose tireless energy and art are responsible for the first $2 motion picture, "The Birth of a Nation."

This spectacle has already been seen by over five million people. It is estimated that it will earn $8,000,000. Not a bad return from an investment of $500,000. This prospect stamps "The Birth of a Nation" as the greatest piece of theatrical property the present century has brought forth and one that will probably be the greatest winner of all time.

This week's engagement will be the last this season in this section and those who do not wish to be disappointed will do well to purchase their seats well in advance. This will also prevent the necessity of having to stand in line a long time.

NELSON THEATRE

TONIGHT MATINEES TOMORROW AND SATURDAY

MATINEES FRIDAY AND SATURAY

D. W. Griffith's 8th Wonder of the World

THE MIGHTIEST SPECTACLE EVER PRODUCED SEEN BY FIVE MILLION PEOPLE.

THE BIRTH OF A NATION

Will Positively Not be Seen In Any Other Place In This Vicinity This Season.

SEATS NOW ON SALE.

Mail Orders accompanied by Remittances will receive Prompt Attention.

..The Birth of a Nation.

When General Robert E. Lee at Appomattox wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say not one of the numerous officers of Lee's staff was able to offer him one. At last an aide-camp extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

The above bit of history was dug up by David W. Griffith during his staging of Lee's surrender to Grant, one of the most striking historical facsimile scenes in "The Birth of a Nation" now in its last performances at the Nelson theater.

General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith in speaking recently of such scenes, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism." The accuracy of the historical scenes in "The Birth of a Nation" has stood the acid test of criticism by the foremost critics and historians of the United States. Not a single flaw has been found and there have been those who have sat written in eulogy of the faithfulness of the historical scenes To see "The Birth of a Nation" is an education in itself besides being wonderfully entertaining.

The present engagement will be the last in this vicinity this season. The next two days will therefore afford the last opportunity to witness this superb spectacle. Plenty of choice seats are still vacant for tonight and the balance of the week. The matinees on Friday and Saturday should call out record crowds. Phone now if you wish to see it.

Riches and Fame First, Then She'll Get Married



Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of [illegible] screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the blue eyed, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no fur topped boots, no lip rouge.

If that time old question of personality and the stage is still up for discussion those of the opposing side are lucky not to see Miss Marsh if they are bent on keeping up their end of the argument. For at the first glance and after a minute's conversation any one must recognize that this girl from California is the reverse of the latter, parasite, carpet chewing little prima donnaishness is her chief's great evil eye also. In the first place, she is scarcely older than that, even now, when she is [illegible] of her career.

There is the long family that met success with composure and that knew gentleness and dignity; that knew interesting conversation and expression of emotion that made the art of the screen of absorbing and that is so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—NOT! I've watched my sisters in their love affairs and marriages, and, believe me, it fills their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Reasons Wisdom Later.

"In order to be successful in any manner serving career you must have energy; youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see, I'm right?"

Miss Marsh could make you see anything she's that earnest and full of what Hamlin would call "pluck."

It is to that quality she owes her quick rise to stardom from the humble position of "extra girl" not so far past. However little she had to do, she managed to put "zip" into it.

"But many people have told me, 'What you say to do it with me, no matter if you do have to do down and the smiling into your face and a way you've got to do them with spirit,' goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the pictures work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though we work in really nothing more than play to me, because I am so enthusiastic about it, I shall be perfectly content to be a moving picture actress all my days, that is"—hastily—"provided I can continue to live in California.

"I guess the climate does [illegible] me nothing on me."

Miss Marsh took a sip from a glass across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays so well that the first week I earned as it I couldn't speak to any of the girls I had gone to school with."

"What was the most real money you ever made?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said, "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock, twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid for the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that was recognition for me was Apologia Mars in 'Home, Sweet Home.' I am the mother now in 'The Warrens and the Farr of Virginia.' It is not quite certain what it will be called. I am a mother at the same age I am now, though. It is being taken over again after we closed on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him Father. He calls us children."

The conversation shifted to faith, drama to faith in dreams.

"When I have prayed for anything I have always gotten it—again this [illegible] was [illegible] I prayed for I was glad."

AT THE NELSON

"THE BIRTH OF A NATION." TWO SPECIAL CARS.

The "Birth of a Nation" company, who put on the famous motion picture production at the Wysor Grand the first half of the week, arrived in the city Monday morning with two special cars, and thirty-five people, together with a great supply of electrical and other effects which make up an important part of the production. Indications are that it will do a record breaking business.—Muncie Press, Jan. 17.

The magnitude of D. W. Griffith's "The Birth of a Nation," which will be seen for three days, commencing tomorrow night at the Nelson theatre, is almost appalling to the devotees of the older theatre. Small companies of players with one or two sets of scenery seem commonplace besides this great spectacle.

There would be more horses than the present 3,000 shown in "The Birth of a Nation" if the great European war had not broken out when this part of the big production was being completed. The foreign drain on American horses is something of which the average American citizen has slight conception. Griffith had to beg, borrow and buy the horses for his big scenes and they were corralled from all parts of the country. He found agents of the English, French, Italian and Russian governments competing with him for these horses and while he only needed them for a limited period, the foreign demand was so great that many shrewd horsemen compelled him to buy at war prices to complete the picture as scheduled.

The present engagement, which must end with Saturday night's performance, will be the last in this part of the country this season. As none will want to miss seeing this wonderful spectacle those who make their reservations early will not be disappointed.

The demand for seats from surrounding towns are coming in now and before the engagement ends here every seat will be sold for every performance. Never in local theatricals has such an attraction been offered in a city of this size. Manager Galligan should be congratulated in this wonderful offering. No one can afford to miss it.



President Lincoln in "The Birth of a Nation" at the Nelson Thursday, Friday and Saturday. Mat. Fri. and Sat.

AT THE NELSON

"THE BIRTH OF A NATION."

The performance of D. W. Griffith's wonderful spectacle drama, "The Birth of a Nation," at the Nelson Theatre, will commence promptly at 8:15 p. m., for the evening's performances and at 2:15 for the matinees. The performances last nearly three hours. Owing to the long line of ticket-purchasers and the crowded condition of the lobby before each performance everywhere it is advisable to purchase seats in advance for theatre patrons buying seats for a current performance are forced to stand in line for some time, thus often missing the opening scenes of this impressive spectacle. By buying tickets in advance this inconvenience is obviated.

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben-Hur" and "The Blue Bird" were supposed to be the most impressive productions ever made on any stage. They seem small in comparison with this epic of American history, with its 5,000 scenes, 18,000 people, 3,000 horses and 100,000 details, the result of eight months of hard work and the expenditure of half a million dollars. The great director is being amply repaid for his monumental efforts in motion picture spectacle by "capacity" business at first-class prices in the prinipal theatres of the country. It has broken all records for long runs in New York, Chicago, Boston, Philadelphia Pittsburgh and St. Louis.

The present engagement will be the last in this city and in this section of the country. No one will want to admit that they have not seen this wonder of the century. Only two more days remain in which the opportunity will be given to see the great Griffith picture and hear the wonderful symphony orchestra.

Plenty of seats are available for tonight and all other performances.

THE JOURNAL-TRIBUNE,

JANUARY 21,

"Birth of a Nation" Last Word in Art Of Motion Pictures

PRODUCTION NOW RUNNING AT NELSON THEATER IS WONDERFUL ARTISTICALLY AND ERRATIC HISTORICALLY.

"The Birth of a Nation" is the last word in motion picture art. It is a spectacle and a story. The spectacle is the most wonderful thing ever produced—impossible before the advent of the motion picture camera. The story is a lament for the loss of the cause of states rights and an attempted justification of the South for the Civil War.

The wizardry of Griffith, who produced "The Birth of a Nation," stamps him as a master who will not soon have an equal. Not the least able part of his work was to take the viewpoint of Thomas Dixon as outlined in "The Clansman" and reproduce it faithfully in pictures.

No slavery is the plot of the play developed that the audience, taking the alleged facts as it would a cast of characters, moves in utter sympathy with the author's purpose.

No person can afford to miss the picture. It is a gigantic, stirring panorama of American life at the period when the people as to which of the national life should endure or go out. It is a hundred years in one, for it covers the central theme about which hundreds of plays have been written.

The music is worth the money. Full orchestra, playing the music before a high screen, adds interest to audience.

Griffith has said that it is "50 per cent music and 50 per cent picture." This estimate is perhaps too liberal on the part of the author, but the music really is half of this wonderful production.

HE ROYAL CENTRE RECORD, ROYAL CENTRE, IND.

NELSON

LOGANSPORT, IND

THREE DAYS, COM. Thurs., Jan. 20

SPECIAL MATINEES FRIDAY and SATURDAY

D. W. Griffith's 8th Wonder of the World

The Mightiest Spectacle Ever Produced

Seen By Five Million People

THE BIRTH OF A NATION

Symphony Orchestra of 30

Will Positively Not Be Seen in Any Other Place in This Vicinity This Season

Mail Orders Now

Send Check or Money Order

Seats Are Now on Sale

Prices at Night

Lower Floor, $1.00, $1.50, $2.00 Balcony, $1.00 and 75 cents

Matinee Prices

Lower Floor, 50c and $1.00 Balcony, 50c and $1.00

'Phone 149

Extra!

NELSON THEATRE

Two Performances

SUNDAY, JAN. 23rd

2:15 p. m. — THE BIRTH OF A NATION — 8:15 p. m.

SEATS NOW

Don't Miss the Treat of a Life Time

NELSON THEATRE

TONIGHT Tomorrow MATINEE

MATINEES FRIDAY AND SATURAY

D. W. Griffith's 8th Wonder of the World

THE MIGHTIEST SPECTACLE EVER PRODUCED SEEN BY FIVE MILLION PEOPLE.

THE BIRTH OF A NATION

Will Positively Not be Seen In Any Other Place In This Vicinity This Season.

SEATS NOW ON SALE.

Mail Orders accompanied by Remittances will receive Prompt Attention.

Nelson Today

2:15 p.m. **MATINEE** 2:15 p.m.

D. W. GRIFFITH'S

8th Wonder of the World

Matinees 25c to $1.00. Evening 25c to $2.00.

THE BIRTH OF A NATION

TONIGHT AT 8:15

EXTRA

FAREWELL PERFORMANCES

SUNDAY

AFTERNOON AND NIGHT.

The Mightiest Spectacle Ever Produced. SEEN BY FIVE MILLION PEOPLE.

SEATS NOW for All Remaining Performances. SYMPHONY ORCHESTRA OF TWENTY-FIVE

AT THE NELSON

"THE BIRTH OF A NATION."

The engagement of "The Birth of a Nation," at the Nelson theater must positively end with Sunday nights performance. There will be an extra matinee Sunday afternoon at 2:15.

Before the presentation of this great spectacle in the big cities of the north there were but few outside of special students of history who knew the real story of the Ku Klux Klan. In the eyes of many this was an unlawful and murderous organization. The scenes showing the activities of this mysterious body of men are all taken from the histories of the United States which treat of the period of reconstruction and most of which were written by northern historians. As a matter of fact the Ku Klux Klan saved the south from a disaster which if unchecked would have have brought that part of our country that is now united to absolute ruin. With a membership of over 500,000 of the flower of southern manhood when its work was done it was disbanded in a day.

The common disguise of the Ku Klux Klan consised of a white mask, a tall cardboard hat and a gown that covered the whole person. The language of the warnings was always mysterious, the paper on which they were written was often adorned with pictures of crossed swords, coffins, skulls and crossbones, owls, a bloody moon, or a train of cars, each labeled K. K. K.

Seats now on sale for all remaining performances, including the extra special shows on Sunday. It is a spectacle that should be seen more than once.

"The Birth of a Nation" Is Chief Topic Here Now

WHOLE CITY AND COUNTY TALKING ABOUT WONDERFUL PRODUCTION.

"The Birth of a Nation" that wonderful photoplay now running at the Nelson theater, played to capacity houses yesterday afternoon and last night. And while two great audiences were seeing it hundreds over the city and county were talking about having seen it the day before and other hundreds were telling gleefully how they are to see it today or Sunday.

It has been a long time since a production of such engrossing interest has been offered here. It is something no one can afford to miss.

AMUSEMENTS

NELSON.

"The Birth of a Nation."

Owing to the unprecedented demand for seats for "The Birth of a Nation" at the Nelson theatre, Manager Galligan has arranged to continue the engagement for two performances on Sunday. Sunday night will positively be the last performance of "The Birth of a Nation" in this vicinity this season. Seats are now on sale for the two Sunday performances and as they will go with a rush it is advisable to secure yours as early as possible.

This great Griffith spectcle shows the new methods of writing history on the film.

David W. Griffith, the brilliant producer of this marvelous masterpiece, recently said: "The modern historian must use the camera. It is the instrument with which history is beginning to be written. In time it will be used in place of the typewriter. We may not live to see it but one of these days each house will have a receptacle for films.

"When one wants to refresh one's mind about an historical incident nobody will take to an encyclopaedia to read what happened. Instead someone will project the picture on the screen and a story that needs no words will be pictorially told. By then the operation of a motion picture machine will be as familiar as putting a record on a phonograph.

"In the schools history, geopraphy, botany, geology and other sciences will be taught by means of motion pictures. Churchies will have a complete picture equipment as will also the public libarries.

"In the theatres moving pictures will replace most of the plays. On the stage one can get only the great moments, the high lights. On the screen is seen the gradual development, the little things that crystallize into the big issues. The stage can never hope to equal the panoramic sweep of the motion pictures."

Seats are now selling for both performances on Sunday, and all other performances.

SATURDAY, JANUARY 22, 1916

Nelson

NELSON.
"The Birth of a Nation."

The engagement of "The Birth of a Nation," D. W. Griffith's mighty masterpiece, has been extended to include two performances tomorrow at 2:15 and 8:15. This has been rendered necessary on account of the phenomenal demand for seats in town and the large number of mail orders from out of town that could not be filled without playing the two Sunday performances.

This will be the only engagement played in this city for the contract between the Epoch Producing Corporation and the theatre management makes that express stipulation. Mr. Griffith has given notice to the public that "The Birth of a Nation" will never be presented in any but the highest class theatres and at the prices usually charged for the best attraction. It will not be seen in any other city in this section this season.

This wonderful spectacle of the American military era is eminently suited to the present with the Great War in the minds of all. civil strife that grew out of misunderstandings battles fought over wide stretching areas; the great, all-loving heart of the President and the little men who after his death thwarted his far-seeing plans; the victory of the North and the terrible aftermath of Reconstruction—these furnish a succession of themes the working out of which impinges as vividly upon 1916 as 1861-'65.

Never before has America's greatest war been thus comprehensively put on stage film panorama or canvas. It is the biggest patriotic entertainment ever devised and it inculcates the lesson of national solidarity with sledge hammer strokes, it is a powerful plea for patriotism. The fascination of the beautiful love romance, the excellent acting and perfect photography, the emotional appeal of the music and the cunning art of the mechanical effects combine to make an offering satisfyingly delightful to all classes of theatregoers.

The blending of history, romance and emotional power proves irresistible. The titanic events sweep on with the force of a whirlwind. In its spectacular features, so prodigally shown "The Birth of a Nation" is positively superb. Seats are now selling for the final performances on Sunday.

NELSON---TONIGHT

LAST FEW TIMES TO SEE

DAVID W. GRIFFITH'S EIGHTH WONDER OF THE WORLD

MATS. 25c to $1

EVE'S 25c to $2

THE BIRTH OF A NATION

Extra Extra

:-: SUNDAY :-:

Two Farewell Performances

2:15 8:15 MATINEE--NIGHT 2:15 8:15

YOU WILL REGRET IT IF YOU MISS IT

Nelson Today

2:15 p.m. MATINEE 2:15 p.m.

LAST TIMES TODAY

D. W. GRIFFITH'S

8th Wonder of the World

Matinees 25c to $1.00. Evening 25c to $2.00.

THE BIRTH OF A NATION

TONIGHT AT 8:15

Plenty of Seats Left.

FAREWELL PERFORMANCES.

Send the Children Today.
Entire Gallery 25c.

YOU CAN'T AFFORD TO MISS IT.

BOX OFFICE OPEN TODAY 10:00 A. M.

Phone Orders Held Until 1 P. M. and 6:00 P. M.

EXCURSIONS FROM EVERYWHERE.

AT THE NELSON

The Last Day of "The Birth of a Nation."

With two performances today, will end the engagement of David W. Griffith's monster spectacle, "The Birth of a Nation" at the Nelson theater. Three hours of beauty and emotion, the most realistic battle scenes ever staged are completed with the most poetic handling of man and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont shown in the soft, leaf-filtered light of the ever daze of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea, Atlanta is captured and burned. Still more remarkable is the final battle showing the struggle in the opposing trenches, the vast ocean of infantry lashing like after line of entrenchments until the attacking forces are finally dominated as the "White Colonel" rains the fire of his cavalry in a still smoking cannon of the Potomac.

The handling of these great masses of men is simply marvelous. The stupendous spectacle of the scene of armies with the mortals of falling men, crimson horses and shrieking shells in the portraying of grandeur effect. In the last gun battle majestic in the roaring roots of the big guns when the white arms of the marshall at salute as they gallop in the shadow forest and then shift to the rays of that common and continue to skyrocket proportions. Never before has the master brain power of man conceived stirring scenic

NELSON THEATRE 3 DAYS BEGINNING Tonight Jan. 20, 8:15

SPECIAL MATINEE TOMORROW AND SAT., January 21 & 22

PRICES EVENINGS

LOWER FLOOR		BALCONY	
First 6 Rows	$1.00	First 5 Rows	$1.00
Next 5 Rows	$2.00	Next Seven Rows	75c
Next 4 Rows	$1.50	Gallery	50c
Next 3 Rows	$1.00		

MATINEES 2:15
EVENINGS 8:15

Fri. & Sat. Matinees

LOWER FLOOR		BALCONY	
First 6 Rows	50c	First 5 Rows	$1.00
Next 12 Rows	$1.00	Next 7 Rows	50c
Gallery	25c		

D. W. GRIFFITH'S MIGHTY SPECTACLE OF THE ROMANCE OF HISTORY

THE EIGHTH WONDER OF THE WORLD

Plenty of Seats Left

886 Performances at Liberty Theatre, N. Y.

500 Performances in Boston

400 Performances in Chicago

200 Performances each in St. Louis, Philadelphia, and Pittsburgh

SEEN BY FIVE MILLION PEOPLE

THE BIRTH OF A NATION

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

Plenty of Seats Left

18,000 PEOPLE
3,000 HORSES
COST $500,000

Took 8 Months to Produce

Will Make a Better American of You

Symphony Orchestra of 30

SEEN BY FIVE MILLION PEOPLE

HIGHLY IMPORTANT—"THE BIRTH OF A NATION" WILL NEVER BE PRESENTED IN ANY BUT THE HIGHEST CLASS THEATERS AND AT PRICES CHARGED FOR THE BEST THEATRICAL ATTRACTIONS AND WILL POSITIVELY NOT BE SHOWN IN ANY OTHER PLACE IN THIS VICINITY THIS SEASON.

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to be Destroyed Before Your Eyes—Grant and Lee at Appomattox—The Tragedy of the Death of Abraham Lincoln—Petersburg at the Crest of the Mighty Invasion—How Bravely Mothers and Sisters Did Their Part—History in the Making.

SPECIAL INTERURBAN SERVICE.

Special cars between Logansport and Peru Friday night; between Logansport and Delphi Friday night; between Logansport and Lafayette Saturday night. Traction cars will stop at all stations.

SEATS NOW SELLING FOR ALL PERFORMANCES MAIL ORDERS ACCOMPANIED BY MONEY ORDERS OR CERTIFIED CHECKS WILL BE FILLED IN ORDER OF RECEIPT

"THE BIRTH OF A NATION"

World's Greatest Spectacle Coming to Majestic Soon.

"The Birth of a Nation," bringing forward D. W. Griffiths' wonderful new art of pictorialized musical spectacle, will be the attraction at the Majestic theater for one week, beginning Monday night, Jan. 24, with daily matinees thereafter.

The first half of this great picture exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago, Lincoln's call for volunteers, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's theater. In the second half the south's "second uprising," this time against the carpet bag regime, is shown in a thrilling story of reconstruction days. The romance of the "little confederate colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love-interest throughout the story. The fun and frolic of plantation days, as well as the heartache and pathos of the stricken south are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18,000 people and 3,000 horses. There are 5,000 scenes in this great spectacle and it cost $500,000 to produce. On the musical side, Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentment" of long ago seem most realistic. Among the popular favorites in the large cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis and Mary Alden.

The sale of seats will be open Thursday morning, but mail orders containing remittances will receive careful attention. There are two performances daily after Monday, at 2:15 and 8:15 p. m., and the entertainment runs three hours.



Battle of Petersburg in "The Birth of a Nation"—Majestic, One Week Starting Monday Jan. 24.

FORT WAYNE JOURNAL-GAZETTE

SUNDAY MORNING, JANUARY 16, 1916

"BIRTH OF A NATION" COMING FOR ONE WEEK

Never in the history of the theatre has there been as widespread a demand for a play as there is for David Wark Griffith's magnificent spectacle, "The Birth of a Nation," which will commence an engagement of one week only at the Majestic theatre Monday night, January 24, with daily matinees thereafter. In New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Indianapolis the record made by this spectacle has been nothing short of phenomenal. Nearly five million people have enjoyed its wonders. Never in the history of the theatre have so many people flocked to see an entertainment. Few people realize that nearly one hundred people are required to properly present to the public this gigantic spectacle. There is an orchestra of thirty, expert electricians, operators, men to handle mechanical effects and others make up a roster as large as that of a large musical comedy company. It is the massiveness in both material and manner of presentation of "The Birth of a Nation" that has made the public not only willing but eager to pay as high as $2.00 to witness such a production. "Ben-Hur" and "The Blue Bird" were supposed to be the high-water marks of stage spectacle. They sink into insignificance beside this epic of American history with its 1,000 stage characters, 3,000 riders and the vast details the result of eight months of tireless labor and the expenditure of half a million dollars. The one plea of the stage such as "Shenandoah," "Held by the Enemy" and "Barbara Frietchie" seem tame after seeing such splendors. In the Griffith spectacle the scenes of whose beauty and strength are of Homeric grandeur. Not even Nero ever gazed upon so magnificent a spectacle. The night riding of the Ku Klux Klan looks like a company of avenging spectres sweeping along the moonlit roads. There is a pictorial punch in every scene.

This realistic picture of history in the making is of equal value to both young and old. Besides the historical worth of this great spectacle the constant emotional thrill of the romantic story thrills the hearts of all. It is the supreme achievement of modern historionism in its newest guise unfettered by the limitations of the theatre. Never did those who participated in the actual scenes ever see what can be witnessed to-day in the comfort of a theatre seat for those who need them never had such a commonplace outlook.

The sale of seats will open at the box office of the Majestic next Thursday morning. In the meantime mail orders accompanied by remittances will receive careful attention. There will be matinees daily after Monday at 2:15.



President Lincoln Signing First Call for Volunteers in "The Birth of a Nation," Majestic Theatre Week Starting Monday, January 24th.

THE POST, COLUMBIA CITY, INDIANA

January 19, 1916

"THE BIRTH OF A NATION" AT MAJESTIC THEATER FORT WAYNE.

The attraction at the Majestic Theater, Fort Wayne, Ind., for the week beginning Monday night, Jan. 24th, will be D. W. Griffith's mighty spectable, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of a half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the topic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of state settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theater, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25c to $2.00 and the best seats at the daily matinees are 25 c, 50c and $1.

THE NEWS, WOODBURN,

WEDNESDAY, JANUARY 19, 1916

"The Birth of a Nation" at Majestic Theatre, Fort Wayne.

The attraction at the Majestic Theatre, Fort Wayne, Ind., for the week beginning Monday night, January 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production. Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the topic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of state settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25c to $2.00 and the best seats at the daily matinees are 25 c, 50c and $1.

THE POST, COLUMBIA CITY,

January 19, 1916

"THE BIRTH OF A NATION" AT MAJESTIC THEATER FORT WAYNE.

The attraction at the Majestic Theater, Fort Wayne, Ind., for the week beginning Monday night, Jan. 24th, will be D. W. Griffith's mighty spectable, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of a half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the topic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of state settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theater, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25c to $2.00 and the best seats at the daily matinees are 25 c, 50c and $1.

Auburn Weekly Bee

JANUARY 19, 1916.

"THE BIRTH OF A NATION"

The attraction at the Majestic Theatre, Ft. Wayne, for the week beginning Monday night, January 24, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people nd 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

A symphony orchestra of thirty travels with the attraction and there are two car-loads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 for the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE GRABILL REVIEW, GRABILL,

JANUARY 19, 1916.

"THE BIRTH OF A NATION" AT MAJESTIC THEATRE, FT. WAYNE

The attraction at the Majestic Theatre, Ft. Wayne, Ind., for the week beginning Monday night, Jan. 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 persons and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightening. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail order accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE WATERLOO PRESS

THURSDAY, JANUARY 20, 19

"The Birth of A Nation" At Majestic Theatre, Fort Wayne.

The attraction at the Majestic Theatre, Ft. Wayne, Ind., for the week beginning Monday night, January 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE MONROEVILLE WEEKLY BREEZE

JANUARY 20th 1916.

"THE BIRTH OF A NATION" AT MAJESTIC THEATRE, FORT WAYNE

The attraction at the Majestic Theatre, Fort Wayne, Ind., for the week beginning Monday night, January 24, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsbugh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employeed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00

KENDALLVILLE NEWS-SUN THURSDAY, JANUARY 20, 1916

"THE BIRTH OF A NATION" AT FORT WAYNE THEATER

The attraction at the Majestic theater, Fort Wayne, Ind., for the week beginning Monday night, January 24, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation". After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

DECATUR HERALD, THURSDAY, JANUARY 20, 1916.

THE BIRTH OF A NATION

WILL BE SHOWN NEXT WEEK IN THE MAJESTIC THEATRE AT FORT WAYNE

The attraction at the Majestic theatre, Fort Wayne, Ind., for the week beginning Monday night, January 24, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis, and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eibht months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of a half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents, and $1.00.

THE NEW HAVEN TRIBUNE,

JANUARY 21, 1916

"THE BIRTH OF A NATION" AT MAJESTIC THEATRE, FORT WAYNE

The attraction at the Majestic Theatre, Fort Wayne, Ind., for the week beginning Monday night, January 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

THE OSSIAN JOURNAL

JANUARY 21, 1916

"THE BIRTH OF A NATION"

AT MAJESTIC THEATER AT FORT WAYNE.

The attraction at the Majestic Theatre, Ft. Wayne, Ind., for the week beginning Monday night, January 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In his wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention The night prices range from 25 cents to $2.00 and the best seats at the daily matinees at 25 cents, 50 cents and $1.00.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25c. to $2.00 and the best seats at the daily matinees are 25c., 50c. and $1.00.

BLUFFTON, EVENING NEWS.

JANUARY 21, 1916.

"THE BIRTH OF A NATION" AT MAJESTIC, FT. WAYNE.

The attraction at the Majestic Theater, Ft. Wayne, Ind., for the week beginning Monday night, January 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonderful production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollers.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two car loads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theater, and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of Reconstruction.

Mail orders accompanied by remittance will receive careful attention. The night prices range from 25c. to $2.00 and the best seats at the daily matinees are 25c., 50c. and $1.00.

LA GRANGE, Democrat News

JANUARY 21, 1916

"The Birth of a Nation"

The attraction at the Majestic Theatre, Fort Wayne, for the week beginning Monday night, January 24, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

A symphony orchestra of thirty travels with the attraction and there are two car loads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theatre and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

THE ROANOKE REVIEW

JANUARY 21, 1916

"THE BIRTH OF A NATION" AT MAJESTIC THEATRE

The attraction at the Majestic Theatre, Fort Wayne, Ind., for the week beginning Monday night, January 24 will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia. Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonderful production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of a half million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wonderous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

ANGOLA HERALD, ANGOLA, INDIANA.

FRIDAY MORNING, JANUARY 21, 1916.

"THE BIRTH OF A NATION"
MAJESTIC THEATRE, FT. WAYNE

The attraction at the Majestic theatre, Ft. Wayne, Ind., for the week beginning Monday night, January 24, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily throughout the week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and Kansas City. Nearly five million people have seen this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning. Love and conflict are its basic themes and in its details it is stupendous beyond belief.

Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. A symphony orchestra of thirty travels with the attraction and there are two carloads of stage settings and effects.

In this wondrous spectacle are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's theatre, and the thrilling story of how the Ku Klux Klan saved the south from the baneful horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2.00 and the best seats at the daily matinees are 25 cents, 50 cents and $1.00.

MAJESTIC

ONE WEEK ONLY
Beginning To-day Matinee, Daily Thereafter.
D. W. GRIFFITH'S
Eighth Wonder of the World

THE BIRTH OF A NATION

The World's Mightiest Spectacle.
PRICES—Evenings.....25c to $2
Matinees.....25c to $1

"BIRTH OF A NATION" NOW PLAYING AT THE MAJESTIC THEATRE

The attraction at the Majestic this week will be D. W. Griffith's mighty spectacle "The Birth of a Nation." The engagement began last night and is for all this week with daily matinees.

This is the great production which is still making a record run of over 600 performances in New Yory city, where it created the sensation of the season. It is estimated that over two million people have seen the production since it was originally brought out in the east. It has other sensational runs in Boston, Chicago, San Francisco and Los Angeles to its credit.

Mr. Griffith was eight months making this wonderful story. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous figure of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic theme but a myriad of thrills illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of forty travel with the attraction to handle the musical features of the presentation.

That part of history dealing with the rise and fall of the slavery problem is the vital spark upon which Griffith has built his story. The conflict which this question caused is reproduced in great battles and in all the thrilling things which are a part of war.



Scene from "The Birth of a Nation" at the Majestic All This Week With Daily Matinees.

FORT WAYNE SENTINEL.

JANUARY 25, 1916.

MAJESTIC

ONE WEEK ONLY
Beginning Today Matinee, Daily Thereafter.
D. W. GRIFFITH'S
Eighth Wonder of the World

THE BIRTH OF A NATION

The World's Mightiest Spectacle.
PRICES: Evenings, 25c to $2.
Matinees, 25 to $1.

THE FORT WAYNE DAILY NEWS

Tuesday, January 25. THE FORT WAYNE SENTINEL. Tuesday, January 25, 1916.

AMUSEMENTS

"THE BIRTH OF A NATION"

TREMENDOUS PHOTO PLAY SEEN HERE FOR FIRST TIME.

It Is Wonderfully Vivid and Impressive—Matinees Daily From Now On.

Members of the Fort Wayne Rotary club and other Fort Wayneites who saw the first production in this city last evening of the famous "Birth of a Nation" found that reports had not exaggerated the tremendous power and interest of this wonderful photo play. It is all that enthusiasts who saw it in New York, Chicago and other cities said that it was. It grips the attention from the start and holds it steadfastly to the end.

The audience last night demonstrated its enthusiasm by repeated applause and even by cheers. In the last act, when the Ku Klux Klan rescues the heroine from the clutches of Lynch, the mulatto lieutenant governor of South Carolina, the enthusiasm reached a high pitch of excitement. But there is thrill after thrill during the whole play. It is the most thrilling drama imaginable.

There are numerous scenes which are not only interesting because of their historical significance. Perhaps the most vital of them all is that showing the interior of Ford's theater in Washington the night of Lincoln's assassination. An exact replica of this theater, correct in measurement and in every detail, was constructed solely for use in this production. The scene shows drama being produced on the stage, Lincoln in his box, and then the assassination of Lincoln by John Wilkes Booth and the latter's escape.

Another very interesting scene is one showing Lincoln signing the proclamation calling for 75,000 volunteers. This scene, of course, is also absolutely accurate in all details. The South Carolina legislature, composed entirely of negroes, is shown in session in 1871, this scene being copied from a photograph of the legislature taken for the "Columbia State," a daily newspaper of the state.

That Fort Wayne people and the people parts appreciate the magnitude and merit of the offering is shown by the fact that nearly all seats have already been sold for the remainder of the week for all performances. Performances will be given both afternoon and evening from now on. The music by a symphony orchestra is one of the big features.

A Wonderful Pictu. The Birth of a Nation

That wonderful film production of David W. Griffith's, "The Birth of a Nation," opened a week's engagement at the Majestic Monday evening and will be seen twice a day the rest of the week. A big audience watched the unfolding of pictorial history with amazement and almost awe, so tremendous is the subject and to such a height of magnitude that seems unbelievable has it been produced. Even people who had read "The Clansman" were hardly prepared for the long series of events, the astonishing number of views of places and characters and the innumerable details of historical fact, of customs and manners and of dressing, that are shown. The fact is, the work is so tremendous and there is so much to see, that the number will be few, if any, of those who will not go twice to see the picture, provided they can. Pictorially, the entertainment is wonderful at times very beautiful, as in depicting life in the south before the war, thrillingly patriotic as Lincoln, Grant, Lee and others of the great civil war period enter and go on the screen. There are moments of great tenderness and emotion, and others intensely stirring and inspiring when they show action of the Ku Klux Klan trying to quell the uprising of the vicious and evil whites and the ignorant blacks. The horrors of the reconstru on period were awful to read in Dixon story, but on the screen they seem do...ly as, as great is the power of the pictorial impression. It is no wonder the audience burst into applause as the three thousand riders of the Klan dash down the hillside, across plains and over ravines to the rescue of state rights and as the love story adds, to save State Statesman and what is left of the noble Cameron family. The action is constant throughout, though the audience cares little for incidental criticism, as there is too much to see to have much thought of whether it might be differently produced. The art of pantomime speech embellished by music of an always suggestive and therefore suitable score, becomes a matter of great fascination in this great picture show. One does not miss the murmur of fright and horror when the assassination of Lincoln takes place nor the roar of indignation and wrath that follows. Nor when

"THE GATHERING OF THE KU KLUX KLAN"



In "The Birth of a Nation," at the Majestic theater for one week, starting Monday, Jan. 24. Matinees daily, starting Tuesday.

"THE BIRTH OF A NATION"

GRIFFITH'S TREMENDOUS PHOTO PLAY COMING.

Will Be Seen at the Majestic Theater for One Week Starting January 24.

D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at the Majestic theater for one week only beginning Monday night, Jan. 24, with matinees daily thereafter. It will be brought here in exact reproduction of the great attraction which is now in New York, where it has broken every record of the American stage. That achievement alone has aroused more comment upon the subject of this story than was ever devoted to a theatrical enterprise before. The simplest statement regarding "The Birth of a Nation" leads to superlatives because there is no other way to record its history. Simple facts about its development sound extravagant until one has seen the production and realized its sweep and power. It covers the essential details of American history from 1861 to 1871. Actual battles are shown with tens of thousands of soldiers in the conflict; 18,000 people participated in the telling of the story. Three thousand horses were used in the battle scenes and those showing the wild rides of the Ku Klux Klan. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the participants. Ten thousand yards of cloth were used in the costumes worn by the women, while 25,000 yards of white muslin were used up by the regalia of the Ku Klux Klansmen. And with all this a simple, human story of love and romance weaves through the scenes of history and grips the hearts of the audience. The narrative is filled with smiles and tears. A symphonic score accompanies the action and lends a potent force to the drama. It is played by an orchestra of thirty.

The sale of seats will open at the box office Thursday morning, and in the meantime mail orders will receive careful and prompt attention.

FORT WAYNE JOURNAL-GAZETTE

MONDAY MORNING, JANUARY 17, 1916.

"THE BIRTH OF A NATION" COMING TO THE MAJESTIC

The attraction at the Majestic theatre beginning next Monday night will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be performances daily throughout the limited engagement of one week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburgh and St. Louis, over five million people have seen and enjoyed this wonder production.

Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3 000 horses and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its tale with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic themes but a myriad of details plumbs the depravities and lift it as far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score which is synchronized to the drama is in itself an incomparable work of art. An orchestra of thirty pieces with the attraction is present properly and correctly the musical score.

"The Birth of a Nation" covers the period from 1861 to 1871. In it is shown the great battles of the civil war the surrender at Appomattox, the assassination of President Lincoln, reconstruction and the thrilling story of how the Ku Klux Klan saved the south from the fearful horrors of reconstruction. The sale of seats will open Thursday and in the meantime mail orders accompanied by remittances will receive the most careful and prompt attention.

FORT WAYNE SENTINEL.

Monday, January 17, 1916.

Griffiths Mighty Spectacle Marks the Birth of a New Art.

Next Monday night will begin an engagement of one week at the Majestic theater of D. W. Griffith's epoch making spectacle which has revolutionized the theater. In all of the large centers of population, and also in the smaller cities, "The Birth of a Nation" is pleasing vast multitudes of observers. It has been enjoyed by over five million people.

There are panoramic battle scenes of grandeur, thrilling night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home life of the south during and after the civil war and a double love story of surpassing interest and charm. The magnitude of the spectacle is almost beyond belief. Such theatrical productions as "Ben Hur" and "The Blue Bird" seem infinitesimal in comparison.

The sale of seats will open at the box office of the theater Thursday morning and in the meantime mail orders accompanied by remittances will receive the most careful and prompt attention.

FORT WAYNE DAILY NEWS

Monday, January 17.

"THE BIRTH OF A NATION"

A World-Wide Success at the Majestic Theater All Next Week.

The one great theatrical sensation of New York, Chicago and Boston, "The Birth of a Nation," will be the attraction at the Majestic theater all of next week, beginning Monday night, with daily matinees thereafter.

The first part of the D. W. Griffith spectacle unrolls scenes and incidents from the civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second part is a pictorial chronicle of the reconstruction days in the south, including the carpetbagger negro, secession and the rise and triumph of the Ku Klux Klan, interwoven with the whole is a double romance of the blue and gray, suggested by Thomas the author's "The Clansman" and "The Leopard's Spots."

In preparing the musical setting of this great production Griffith ransacked the memories of the phonograph [illegible] used to bear as a boon down in Kentucky many of which had never been made into records and prayers. Joseph Carl Breil was engaged to score the music for the 5,000 scenes of the play. Into this score he wrought many of the old-time melodies which Mr. Griffith suggested for him. The synchronization of the score to the scenes was, indeed, a task of magnitude.

There is an orchestra of thirty and a large force of expert technicians here in all.

The sale of seats will open at the box office of the theater next Thursday morning, but in the meantime mail orders, with remittances, will receive prompt and careful attention. The matinees begin at 2:15 p. m. and the night performances at 8:15 p. m.

Personal Side of D. W. Griffith as Human As His Professional Achievements Are Inspiring

Genius of the Screen, Whose Masterly Work In "The Birth of a Nation" Has Placed Him So High Above His Fellows, Is Gentle, Unassuming, Neighborly and Altogether a "Regular Guy."

THERE is a human interest story in Griffith, who has screened an American epic. His work is known to millions, but the man himself is not known. He has kept himself back of the camera, out of the picture, but now that he has made Broadway sit back and look at the films at Broadway prices and has got the so called classes to drop their venerated classics and join the masses at a "movie" exhibition, the blue stockings and men of books rise to inquire what manner of man is he.

In the first place, Griffith was born in La Grange, near Louisville, Ky. He is thirty-five and has a strain of the Celt. The blend of the canny Scot and the bubbling Irishman that came down to him from his overseas ancestry shows at times in his climaxes. His father served under Lee in the Civil War, and the man who now stands at the head of his profession in this country, and perhaps the world, has not lost the spirit of the old Southland.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

Blessings of Dramatic "Pep."

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him at work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his "Birth of a Nation" the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

He can tune up a player to the highest pitch of nervous energy, and when he strikes the right key he relaxes. If this director has a fad it is relaxation. His occupation is work, and he seeks relaxation in dancing. There is a story going along Broadway that recently Griffith turned down an offer from the manager of a restaurant cabaret for $250 a week to perform in the trottery. The director enjoyed the compliment, but he did not tell the Beniface why he couldn't afford to take the job. This offer came at the close of a fourteen hour day of hard work in the studio, and he rested by dancing and making good at it.

Griffith is about five feet ten inches in height. He carries no superfluous flesh, and he is clubby when off duty. He has written several short stories, but he is committed statutelets to the silent drama. He looks upon it as the youngest sister of the fine arts, and he hates censorship.

His Sense of Tone Colors.

The director has a fine appreciation of the rage and color of good music. He sees dramatic situations in blending of tone and color. It was this artistic effect supplied the musical score in "The Birth of a Nation." In the restless and torturing months when he was putting the finishing touches to this great production he correlated tone in every action and unconsciously hummed the several tunes and chords which now form a part of the wonderful score which Breil has synchronized so well to this stirring action. These notes were caught on the fly, as it were, by Dixon while Griffith was working, for it is futile to fetch his work mind than shorter into the whole with its present startling effect. This is another Griffith innovation and the first time in history that a score was conceived and utilized under such circumstances.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The evolution of the motion picture that measured up to the Broadway standard of dramatic worth is not surprising in view of the big strides of the mechanical and the concentration of big minds with the big ideas on the silent drama. It may be said that Darwin's theory of the law of natural selection has worked out in the case of the motion picture and that the man with the imaginative faculties has won out. Griffith grew fast with the development of the silent drama. He got too big for the battered trenches, and he leaped out into the open. He wanted to spread himself and had to have room.

His larger pictures had run the customary course of "feature releases" with increasing success, but after all they were confined within the limitations of the business side of the presentation of motion pictures. This meant that they would be seen over the different circuits that are laid out in filmland and then pass out the same as others. Their distinctiveness was noticed. They surpassed other features, but after all they were just Griffith features and could only go so far.

What was there to do to find an outlet? The time came when he had finished "The Birth of a Nation." He knew he had a fine piece of work. His vision extended further than that of the men who control the finances of the motion picture business. A great sum of money had been invested in this undertaking—more than was ever expended in the making of a great spectacle. Nearly a year of ceaseless toil lay behind this enormous expense, and here was the man who had seen ahead of his contemporaries, who had evolved the great American epic, who had multiplied detail until it was staggering, and with this behind him the foreplance was not inspiring.

There were so many theaters and so many states and so many channels through which it could pass and then he was done. Griffith is not an easy going sort. He knew the fluctuations of the business, and he wanted to break from this narrow field and go before that great public which had never seriously regarded the motion pictures as an art possibility.

Behind him he had the record of several great pictures which had been hidden like the lights under a bushel. There was "Judith of Bethulia," as fine a piece of poetic imagery and dramatic grouping as the art had ever developed in America.

The contemporary study of the seamy side of American life he had vastly improved upon the late Paul Armstrong's somewhat superficial study in sensationalism, "The Escape," and made a living thing of punch and power. He had continued



the short story by Poe, "The Telltale Heart," with the fanciful and lyrical quality of "Annabel Lee" and brought forth a classic in weird mysticism, which he called "The Avenging Conscience." In the trade channels these had been recognized as superfine works, but they had never gained that measure of recognition given many plays that were vastly inferior in art and poetry and power.

When He "Arrived."

With "The Birth of a Nation" completed, the man found himself facing the inexorable fact that he had created an art which his associates and contemporaries had been unable to breast up with in their advancement. He must conquer a new world if he would meet with a return in finances and artistic recognition commensurate with the thing he had done.

He demanded an outlet. His business affairs had always been looked after by others. These men were appealed to. They were willing to do everything within their power and resources, but the motion picture resources had not progressed as rapidly as Griffith. There was not a channel open which looked appealing to him. He insisted that there must be a way. In desperation it is said that Griffith was told he would be given a free rein and could go ahead with his own plans.

Having completed his big work, it seemed piling it on to put the burden on his shoulders. Griffith's success in direction had been enhanced by his uncanny ability to select able lieutenants and players. He brought this sense out with him after his labors in California. Quietly he set about sizing up the field, and he selected a young man who had been associated with the old time dramatic offerings. This man was J. L. Murphy, who looks after all of Griffith's business interests in the east in the capacity of general manager of the controlling company which owns "The Birth of a Nation."

Playing For Big Stakes.

Then Griffith set about with his beginning to gather other forces about him, and in a month's time "The Birth of a Nation" was launched. It's an old story now of how the exposition all credited a mutual nature. Griffith was undaunted, for he had nothing to lose. He knew he had a fine work, and he desired it seen and understood. He was playing for higher stakes. The anvil chorus rang with all that mellow depth which is the true sound of Broadway and Forty-second street. The plans for launching the big spectacle were never altered. The greatest promotion campaign in the way of publicity and advertising New York had ever seen for a show enterprise went merrily ahead. Then came the opening and the result. Once more Griffith was right. He had made an outlet. He put his art on a par with the best the highest priced theaters afford. He rented a theater and assumed all the risk. He worked as hard to get it under way as he had in the making of it. The people he had been trying for so long to reach discovered a new genius in the field. The man had been compelled to climb out of the narrow rut and the trenches on to a higher plane, and in doing it he raised the tone and standing of the cinematographic art with him. There is to be no going back. Griffith proved to his own satisfaction that it could be done. He looks ahead now with a clearer vision, for he knows that the best is none too good for the world if you have an opportunity of letting the people know.

"The Birth of a Nation" has had the most phenomenal run New York has ever seen—720 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only big attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and all the attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It was destined to make and launch this success that money has been earned twice over, and those who financed it originally are possessors of an interest the like of which was never dreamed of in the theatrical world before.

116

also Muncie Star

THE FORT WAYNE JOURNAL-GAZETTE

PRODUCING A PLAY ON A



MR. GRIFFITH, CONSULTING WITH G. A. R. VETERANS FOR DETAILS OF SHERMAN'S MARCH TO THE SEA, AMPLIFIED HISTORICAL RECORDS WITH INTERESTING REMINISCENCES.



SCENE AFTER THE BATTLE OF PETERSBURG.



Auto from which directions to the operators are given during scenes taken.



Megaphone through which directions are given to the thousands of people taken for an army

Sunday Jan 16

STAGE FIVE MILES LONG

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

AN observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said, "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor, saying seriously, "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

"Work them out, then," was the decision.

At the Liberty Theater, New York, during the last several months people have stood in a line which stretched from the box office nearly a whole block, suffering for the privilege of paying $2 a seat, in many cases, to see nothing but a moving picture drama. The man who produced that $2 movie is the man addressed in the studio seven years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when that movie had its first night in New York and of whom also other men who study and observe rather than direct declare that he has raised the film drama to an art with a capital A and that he has unfolded new possibilities, pioneered in hitherto unsuspected fields.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly like also and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at his after luncheon cigar, resting his first vacation in about fourteen months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Southern Kentucky, not quite ten miles from Louisville, a town of 75,000 people, a few miles from the Confederate Capital at the Confederate spring. His family name may be found among those who signed all the patriotic petitions, for his grandfather was the Daniel Griffith of the war of 1812. In the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation and received his education at the nearby country school.

The wander year came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society. In any event when he went out into the world he gravitated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theater.

He was engaged, as he says, because they needed somebody. Then there were seven years of the stage—now in road companies, now in repertoire, all the time getting up a little. He played with Gertrude Coghlan, Walker Whiteside and finally Nance O'Neil, in the last year a leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then he wrote a play, "The Fool and the Girl," and James K. Hackett took it. Another great romantic drama was begun and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed, and I have always had a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another sea was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly prosperous, although today it is worth millions, but there was somebody in it wise enough not to impose any rules or regulations on the new director.

Perhaps the reader will remember a quaint, haunting little film, "Pippa Passes," the representation of Browning's poem. Griffith did that, and all it was was a day of a young girl with her ancient Italian guitar singing her little song outline, "God's in His Heaven; all's right in the world."

Then came "The Merchant of Venice," rather ambitious; "A Tale of the Wrong Room," "Enoch Arden," a number fancy, "Lives of Wells on a Button Hook," all of which led up to "Oil and Water" written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," the first pictures of which were produced directly on Griffith's "Clansmen," and the audience liked that.

"That about that time," he put in, "it came to me that a good old thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal and admirably lends itself to the camera. It could get full of expression," he ignored. "I submitted my idea, and it was approved, but when I got to talking about details, Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event, he had not worked long before he had the Dixon book handed over to him to read. He read it and lost interest in about everything else.

"I read the book," he says, "and I saw it. Not the book entirely, but as an opportunity for me to set forth, first, the birth of the South following the travail of the civil war.

"I saw a chance to tell the story of how they suffered through what I believe to be the most dramatic period in the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the pictorializing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed Biggs came an architect with his corps of builders, and they put it up just as some gray haired old man remembered it.

They remembered burnings, and a town, two towns, were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that. A fireworks man said he could build bombs which, exploding in the air, would give enough light for the camera to work at night. Incidentally it may be added the bombs cost one sphere, but they did the work.

"Was it difficult to get the actors?"

"No," replied Mr. Griffith, "not difficult, but curious. You see we advertised in the newspapers that we want so many persons, men, women and children. We established employment bureaus, so to speak, and made our selections."

"How about the negroes?"

"They were the easiest. The negro is a natural actor, and I do not mind saying that among the best of them we employed of the fields, out of the shops and from every other place we found some with interesting talent. A professor came one day and put forth the claim of the negro on the stage. He said that men and women of that race fully supported.

"Of course, it was explained that did not use the finest persons all the time of six months that they actually employed the drama. While it is true that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or scenario, yet he had arranged it all in his mind.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. Complete telephone systems were installed for every section, and the orders delivered from headquarters were megaphoned by the captains to their commands."

The headquarters alluded to in the battle scenes was a sixty foot tower in front of the whole scene. It was there that George W. Bitzer, "best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene, it may be said, was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly what the individual did the first time in order to preserve uniformity, exactly how he or she wore a hat, entered a house, wore the hair, or did anything else. That brings gray hair. Then we had a few little stunts.

"You remember that case where the negroes are shot and fall when the Ku Klux come into the town. The horses jump over them as they lie in the street. It took considerable persuasion to get men to do that, although the horses and their riders were the best trained obtainable. We took it up with some men. 'Boys, we won't do that for less'n $5 a day,' they said. They got it.

"Take another case in the guerrilla invasion of the town. It may be recalled that a man shot falls from the roof of a front porch head first on the ground. Many think the fall is made by a dummy. A real man does it and practiced it in a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a board makes a flying leap into the saddle over the top of his horse. That took time, and it does not show, but the man who did that had to jump over a railing encircled by a rider.

Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

"Many things were done in the work that do not appear in the film. There are twenty-five field guns in the battle scene pounding away, and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in 'Our American Cousin.' We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man being interviewed lifted his hands. "Why, there are no limits to its possibilities in artistic work. This is only child's play."

THE FORT WAYNE DAILY NEWS

Tuesday, January 18.

"BIRTH OF A NATION."

The World's Most Wonderfull Production Comes to Fort Wayne.

The engagement of the great Griffith spectacle, "The Birth of a National," at the Majestic theater will commence Monday night and will continue for one week. Commencing with Tuesday, there will be daily matinees. The sale of seats will open at the box office Thursday morning, but in the meantime mail orders will receive careful attention if accompanied by remittances.

The great spectacle will be given here exactly as in New York and Chicago. There will be a symphony orchestra of thirty and a large staff of operators, electricians and effect men. The large picture booth, which is ten feet wide and nine feet deep, will be placed at the back of the ground floor to insure perfect projection. Two sixty-foot baggage cars are required to transport this production.

"The Birth of a Nation" is the real sensation of the hour. In New York there was a run of 886 performances, which was 158 more than the best previous record. In Chicago it ran for 456 performances. In Philadelphia it played to enormous business for twenty weeks. There were similar records in Pittsburgh and St. Louis for fourteen weeks each.

In every part of the country "The Birth of a Nation" has played to the largest business ever known.

MAJESTIC

ONE WEEK ONLY
Beginning M'nd'y, Jan. 24
Matinee—Twice Daily
Thereafter

D. W. GRIFFITH'S
Eighth Wonder of the World

THE BIRTH OF A NATION

The World's Mightiest Spectacle

Seats Thursday—Mail Orders Now

Prices: Evenings, 25c to $2
Matinees, 25c to $1



Lee's Surrender to Grant in "The Birth of a Nation," Majestic one week, starting Monday evening with daily matinees thereafter.

FORT WAYNE SENTINEL.

Tuesday, January 18, 1916.

"The Birth of a Nation" Makes History Live.

D. W. Griffith's "The Birth of a Nation" is decidedly the most remarkable historical spectacle ever presented in America. It will be the attraction at the Majestic theater for one week beginning next Monday night with daily matinees thereafter.

Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of the Carolinas and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1871—the period of the civil war and reconstruction.

The sale of seats will open Thursday morning at the box office and in the meantime mail orders accompanied by remittances will receive careful and prompt attention.

STOCK PATRONS' WISH GRANTED AND TEMPLE PLAYERS TO REMAIN WITH SOME ADDITIONS TO COMPANY

What will be pleasing news to hundreds of theatre-goers will be to learn that the Temple Players are to remain at the Temple theatre. When it was decided to close the company a protest was raised by hundreds of local admirers of the Temple Players, who besieged the management with letters, telphon and personal calls. Saturday night, at what was to be the closing performance, the demonstration for retaining the company was made so forcible that in place of dismissing the players they were called into the office and asked to sign new contracts.

With but three exceptions, all of the old members of the company signed new contracts before they left the theatre Saturday night. Mr. Jenkins, Miss Hamerick, Mr. Ford, Mr. Gallagher, Miss Lovelace, Miss Beresville, Mr. Poulter and Mr. Miller, with the addition of two new faces, will form the new company, which will open Sunday afternoon for an engagement of four days in a play new to this city entitled "The Frame Up," a drama that is very much on the order of "Kick In," which was seen here recently. The policy of the Temple in the future will be to present one play for four days, that is, the first part of the week, and another play for the last three days. Matinees will be given Sunday, Tuesday, Thursday and Saturday, instead of daily performances in the afternoon.

mare.' The scene is laid in a bedroom. It is well staged and enacted with real art. As a fun maker it has few equals." In addition to this act will be found the Orpheus Comedy Four, one of the best comedy quartets in vaudeville, Pickett and Lester, comedy acrobats, The LaCroix and Ford and Poulter. Mr. Poulter was formerly with the Empress Stock company and he and Mr. Ford will be seen in an act that will be worth going a long way to see. Two reels of moving pictures complete the program that is offered every afternoon at 2:30 and 9 in the evening.

"THE BIRTH OF A NATION" COMING TO THE MAJESTIC

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at the Majestic theatre for one week beginning Monday night with matinees twice daily thereafter, exactly as it was given in New York, Chicago, Boston, Philadelphia, Pittsburgh and St. Louis, where it made record-breaking runs. There will be a symphony orchestra of thirty.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America. It is above all else the greatest thing that has ever been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in the making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with this frame work they make these characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the close of the reconstruction period. It shows the United States in the throes of internecine strife and the high lights of that grim struggle are vividly portrayed. Great battles are fought before the eyes of the spectators. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across thundershaken plains. The human drama weaves in and out through the fabric of the mightier story ever unfolded. Small wonder it is that this intense spectacle has been seen by over five million people.

The sale of seats will open at the box office of the theatre Thursday morning and all the meantime mail orders will receive careful attention.

THE FORT WAYNE JOURNAL-GAZETTE

WEDNESDAY MORNING, JANUARY 19, 1916.

"THE BIRTH OF A NATION" WILL PLAY ONLY AT MAJESTIC

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Majestic theatre all of next week with daily matinees after Monday night which will be the opening performance. The only opportunity to see this wonderful production in this city will be during the coming week because the contract between the Epoch Producing corporation and the Majestic theatre management expressly provides that "The Birth of a Nation" will never be presented in this city in any other theatre than the Majestic.

The story of this wonderful historic and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the civil war with its terrible battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the period of the reconstruction period; the Ku Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest canvas ever conceived and executed by any artist in the world.

There are thrills and thrills enough for several plays and the appeal is gripping and vital. There will be two performances daily, after the opening night, and those will be given at regular hours at prices to suit all purses. The sale of seats will open at the box office Thursday morning and in the meantime mail orders will be received.



Miriam Cooper in "The Birth of a Nation"; Majestic theatre all next week.

THE FORT WAYNE DAILY NEWS

Thursday, January 20.

SEAT SALE TODAY

For "The Birth of a Nation," at the Majestic Next Week.

The seat sale for the six days' engagement of "The Birth of a Nation," at the Majestic theatre, opens at the box office today. As all seats are reserved for all performances which are given twice daily after Monday night, the advance sale will be very large. Never in the history of this city has a theatrical production attracted so much attention and discussion. Mail orders have been received from parties who live as far as 100 miles away. In fact, there will be so large an influx of visitors next week that it should prove very beneficial to the local merchants.

"The Birth of a Nation" is really the eighth wonder of the world. It has been seen by over 5,000,000 people and in the larger cities there seems to be no end to the public demand for its continuance. It is a common comment among those who have seen this remarkable spectacle that they wish to see it again and again. It is impossible to grasp all of its details at one sitting.

The management again wishes to urge patrons to purchase their seats in advance. There is always such a long line before each performance that many fail to see the opening scenes of the picture. By buying in advance the long wait in line is obviated and the patron has more time to get the particular locations desired.

The performances begin promptly at 2:15 and 7:45 p. m. and run about two and one-half hours. The intermission is very long and it is therefore necessary to commence promptly at the advertised time.

FORT WAYNE JOURNAL-GAZETTE

WEDNESDAY MORNING, JANUARY 19, 1916.



The battle of Petersburg in "The Birth of a Nation," Majestic theatre all next week starting Monday evening.

THE FORT WAYNE SENTINEL

Thursday, January 20, 1916.

Seats Are Now Selling for "The Birth of a Nation."

The seat sale for David W. Griffith's mighty spectacle, "The Birth of a Nation," starts at the box office of the Majestic today. The mail orders received for seats have broken all records at this theater and the indications are such that the public sale will outdo any previous standard for heavy buying.

The opening performance of "The Birth of a Nation" will take place Monday night. A large booth is to be erected on the lower floor to insure the most perfect projection of the picture and two carloads of machines for effects have to be installed as well as the electrical equipment. The symphony orchestra of thirty will give a perfect synchronization of the music with the 5,000 scenes that are shown.

"The Birth of a Nation" will not be seen in this city in any other theater nor will it be shown this season in any nearby city. It will never be seen in any but first-class theaters and at the scale of prices that prevails at the Majestic. With an orchestra of thirty, with two carloads of effects, and with fifty people employed in presenting this great spectacle, this wonderful visioning of American history and romance, it would be impossible to show it in any but the largest and highest class theaters.

While it is known that this spectacle cost $500,000 to produce, it is interesting to note how some of the money was spent. Fixing the roads for one day's riding of the Ku Klux Klan cost $10,000. The night battle scenes alone cost $5,000. In the wonderful artillery duels the shells used cost $80 apiece. The women's dresses used required 10,000 yards of cloth and the Ku Klux costumes, 25,000 yards. And so it ran, making the most expensive production that was ever staged.

THE FORT WAYNE DAILY NEWS

Friday, January 21.

"BIRTH OF A NATION."

Largest Advance Sale Since "Ben Hur" Was Sale of Seats Yesterday.

Before the production of "The Birth of a Nation" such dull times had fallen upon the theater that long lines or "queues" of buyers have been quite rare. It took the big Griffith production of pictures and music to bring back the big advance sales. Wherever this great spectacle is shown the story is the same. Long lines of buyers are everywhere in evidence. The seat sale for next week's engagement at the Majestic opened at the box office yesterday with the usual result, the largest advance sale in the history of the theater. The first performance will be given Monday, which will be called Rotary night in honor of the Rotary club of Fort Wayne, which will attend the opening performance. The engagement will continue for one week, with daily matinees after Monday.

"The Birth of a Nation" is the longest and most important production ever made. It is the first of its kind, and marks the beginning of a new era in the theater. Griffith has created a new art with his combination of picture and music.

David W. Griffith is a native of Kentucky. He began his public career as an extra actor in a Louisville stock company. He also studied for grand opera and developed a splendid baritone voice. In time he became interested in pictures as a scenario writer, but the technical side of directing fascinated him. In less than three years from his first entrance into a motion picture studio he was the most promising figure among American directors. He is today recognized as the greatest director of motion pictures in the world. He has gained this eminence in seven years of hard work.

FORT WAYNE JOURNAL-GAZETTE

FRIDAY MORNING, JANUARY 21, 1916.



The Battle of Petersburg in "The Birth of a Nation", Majestic theatre all next week daily matinees starting Tuesday.

"BIRTH OF A NATION" SALE OPENS WITH RUSH

There is a new way of recording history. Carlyle, Motley, Macaulay, Prescott, Parkman, Wilson and all of the historians of all time have placed the results of their research on paper. David Wark Griffth, actor, dramatis and director of motion pictures, places his interpretation of history on a film. His method is to revitalize and visualize the deeds of the past. He was peculiarly fitted to re-create the scenes of the civil war and reconstruction days, for his father, Jacob Wark Griffith, commanded a confederate brigade, and all of his relatives endured the terrible sufferings of the post-bellum days.

For years young Griffith dreamed of his plans to make that epoch of American history live anew. Finally, at a cost of half a million dollars, he realized his dreams. The result was "The Birth of a Nation," which will begin a week's engagement Monday night at the Majestic theatre.

In staging Sherman's march to the sea a village of frame houses was built only to be burned; Ford's theatre, in Washington, was constructed in replica; the assembly chamber of the South Carolina legislature was reproduced in the same way in order to get a scene lasting only thirty seconds.

When he wanted to show the thrilling rides of the Ku-Klux Klan he found that all the roads he could use were oiled macadam. He needed dirt roads; so he went to the county supervisors and obtained the use of the roads in an area of ten square miles for one day, hired a large force of laborers to lay ten inches of dirt on the roads and ran his rides. Then the workmen removed the dirt.

He staged a seemingly endless series of interior views of the cabinet room in Washington, the Wilmer-McLean home at Appomattox, where Lee surrendered to Grant; the military hospital in the patent office in Washington; the homes of the two families, one northern and the other of the south, in which the love interest of the story centers, and he took a number of amazing scenes at night by the light of exploding incandescent bombs.

MAJESTIC ONE WEEK ONLY JAN. 24

Opening Mon. Night

1st Matinee TUESDAY JAN. 25

Twice Daily Thereafter
EVENINGS - - 8:15
MATINEES - - 2:15

PRICES:

EVENINGS
LOWER FLOOR $1, $1.50, $2;
BALCONY 50c, $1; GAL. 25c.

ALL MATINEES
LOWER FLOOR AND BAL.
50c, $1.00; GALLERY 25c

D. W. GRIFFITH'S 8th Wonder of the World

886 Performances In New York

500 Performances In Boston

456 Performances In Chicago

200 Performances Each In Philadelphia, Pittsburgh, St. Louis

THE BIRTH OF A NATION

18,000 People

3,000 Horses

Took 8 Months to Produce

Cost $500,000

Taken from Thomas Dixon's "The Clansman"

SYMPHONY ORCHESTRA 30

The Most Stupendous Dramatic Spectacle of the World

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities built up only to be destroyed before your eyes; Grant and Lee at Appomattox; the Tragedy of the Death of Abraham Lincoln; Petersburg at the Crest of the Mighty Invasion; How Bravely the Mothers and Sisters Did Their Part, History in the Making.

HIGHLY IMPORTANT "THE BIRTH OF A NATION" will never be presented in any but highest class theaters and at prices charged for the best theatrical attractions. It will not be shown this season in any nearby city.

Mail Orders Accompanied by Remittance and Stamped Envelope Receive Careful Attention

BE SURE TO STATE WHICH PERFORMANCE YOU DESIRE



Miss Gish Appearing in "The Birth of a Nation"; Majestic

LILLIAN GISH THE STAR OF "THE BIRTH OF A NATION"

"THE BIRTH OF A NATION"

WORLD'S GREATEST PHOTOPLAY AT MAJESTIC NEXT WEEK.

It Will Be Seen For a Solid Week Beginning Monday Night, With Matinees Daily.

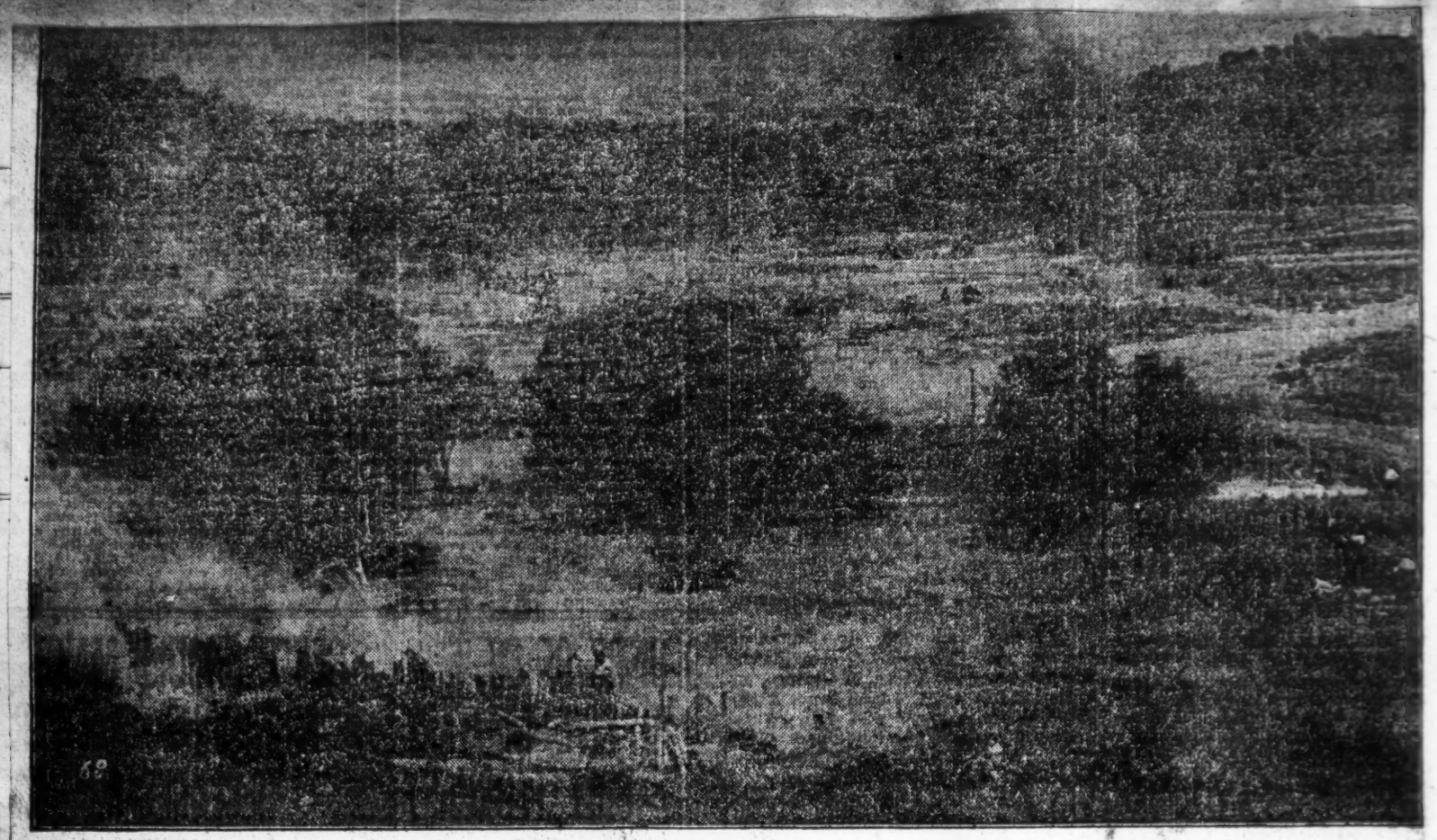
D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins a six day's engagement at the Majestic theater Monday night. There will be two performances daily thereafter and the engagement will end next Saturday night.

Nothing like this wonderful attraction has ever been seen on the local boards. It is to be given here exactly as it has been presented in New York City, where it broke every record in the stage history of the first city of the country. It ran there for 886 performances. It has also broken all records in Chicago, Boston, Philadelphia, Pittsburgh and St. Louis.

"The Birth of a Nation" covers a wide range of American history and touches the highest points of interest in the great events that led up to and terminated in the civil war. While the basic theme is historical in its foundation its interest is the fundamental one of true drama. The forces which make for these results have been marshaled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles in the past have used hundreds Griffith used thousands. Eighteen thousand people fill the stage which had an entire county for its background. Three thousand horses pass before your view in wild dashes over miles of country roads. The decisive battles of the civil war are reproduced in faithful detail, and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be burned to the last ember. One enormous battlefield, that of Petersburg, is shown stretching over an area of ten square miles and 10,000 soldiers clash in a mimic warfare that is as real as if the spectator were an eye witness of an actual battle. There is a story of love and romance that enthralls all with its tender charm. There are tears and smiles; noble sacrifices and heroic deeds. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering that can hardly be imagined is depicted in the manner that history is made when men surrender reason to passion and engage in armed conflict.

The great generals of the contending armies are shown playing their desperate game with human pawns. At last came peace and Abraham Lincoln set about his superhuman task of healing the wounds of war with the great love which made him the towering figure of that age. A fanatic's bullet stilled the great heart which beat for all humanity. The south went on new and sadder fate than that of war. Their lands were overrun by a hungry horde of vengeful politicians and grafting carpetbaggers. The poor negro was cajoled into a false interpretation of liberty and in his ignorance was led into excesses. Out of it all came the ghostly garbed crusaders to once more set things to rights. After the miserere there sounds a chorus of brotherly love in an allegorical dream which visions the reunion of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score is rendered by a symphony orchestra of thirty. Everything is done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder that this work is epoch making. It has set up new standards which it will be difficult to equal for many a year to come.



Battle scene in "The Birth of a Nation," Majestic all next week, starting Monday evening, daily matinees thereafter.



SEAT SALE TO-DAY FOR 'THE BIRTH OF A NATION'



THRILLING BATTLE SCENES FROM "THE BIRTH OF A NATION"



The world's greatest photoplay, "The Birth of a Nation," will be seen at the Majestic theater all next week, beginning Monday evening, with daily matinees thereafter.

Fort Wayne Journal Gazette Jan 20 1916

MAJESTIC ONE WEEK ONLY

Opening Monday Night

JAN. 24

1st. MATINEE TUESDAY, JANUARY 25

Twice Daily Thereafter
Evgs. 8:15
Mats. 2:15

SEAT SALE THIS MORNING AT 10 O'CLOCK

PRICES:

EVENINGS
LOWER FLOOR $1, $1.50, $2; BALCONY 50c, $1; GALLERY, 25c

ALL MATINEES
LOWER FLOOR AND BALCONY 50c, $1.00; GALLERY 25c

D. W. GRIFFITH'S 8TH WONDER OF THE WORLD

886 Performances In New York

500 Performances In Boston

456 Performances In Chicago

200 Performances Each in Philadelphia, Pittsburgh, St. Louis.



18,000 People

3,000 Horses

Took 8 Months to Produce

Cost $500,000

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

SYMPHONY ORCHESTRA 30---The Most Stupendous Dramatic Spectacle of the World

HIGHLY IMPORTANT

"The Birth of a Nation" will never be presented in any but highest class theatres and at prices charged for the best theatrical attractions. It will not be shown this season in any nearby city.

Aladdin's Lamp Not In It With the Camera

Here Is a Trio of "Movie Girls" In "The Birth of a Nation" Whose Combined Salaries Run Up to Considerably Over $100.000 a Year. None Is Out of Her Teens.

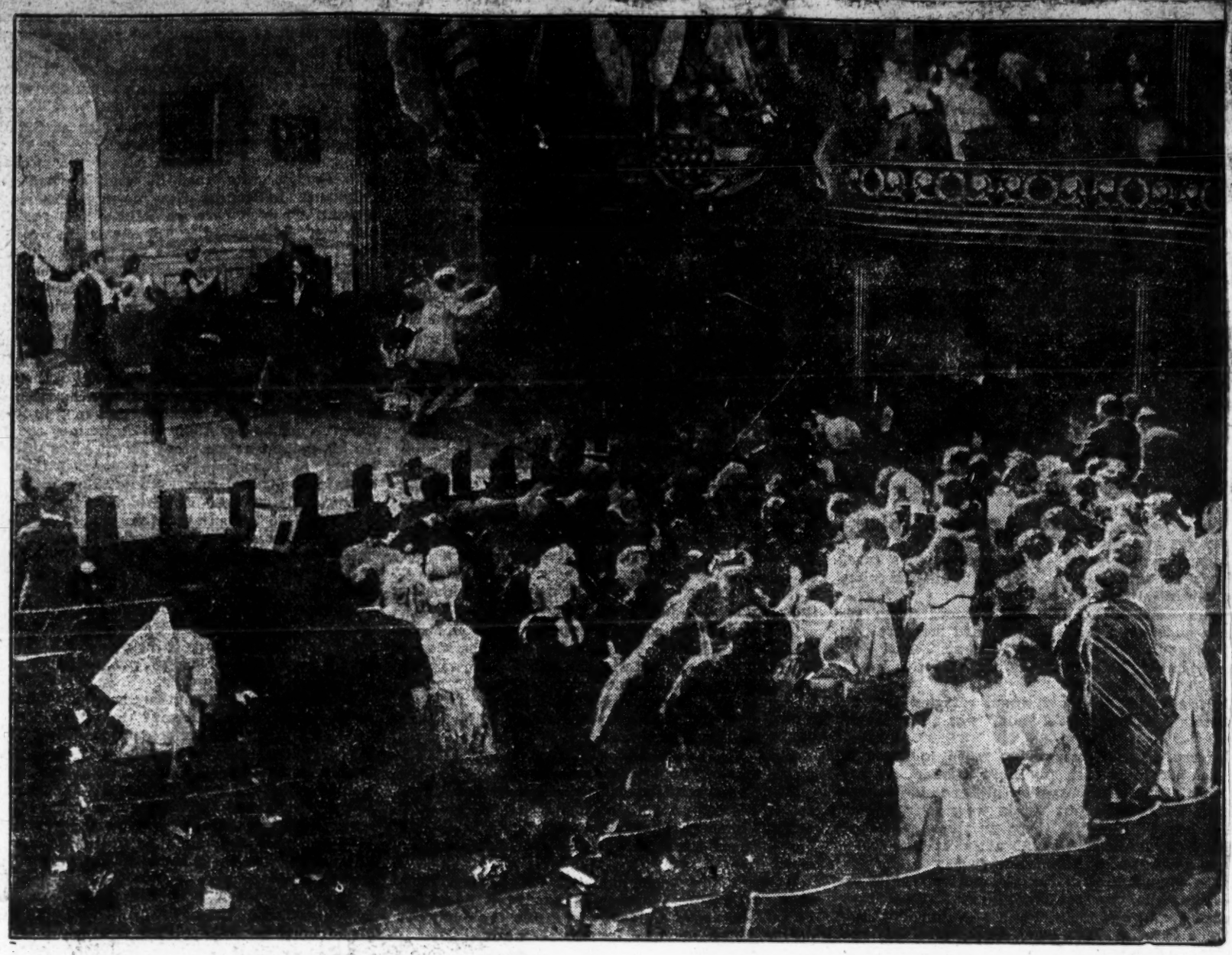
BEFORE the moving pictures made the Arabian nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $[illegible] in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch making spectacle, "The Birth of a Nation."

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Miss Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world famous work. Miss Marsh is not hoydenish and clever far beyond the reach of her eighteen years.

Lillian Gish is pronounced the finest type of blond on the motion picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has starred a world of parts and is regarded well as Miss Marsh who is talked of as millions as the leading actress of the motion pictures.

These two girls between them earn over $1,000 a week and have contracts with the big producing firms in this land, which means that even at the extra salaries they earn those extra salaries for theatres ranging over many [illegible]. Miriam Cooper is the newest member of the trio, and her rise here is certainly about a year ago. She has quite forward steadily, and her role in "The Birth of a Nation" has enhanced her earning capacity, they assure us in the corporations. She is a winsome girl too, and a phenomenal [illegible] that is a striking contrast to the [illegible] style of the Marsh girl. [illegible] getting thousands [illegible]



The Assassination of President Lincoln—In "The Birth of a Nation"—Majestic All Next Week, Starting Monday Evening.

"THE BIRTH OF A NATION" OPENS MONDAY FOR A WEEK.

Many of the critics who have been sternest in their exactions of American dramatists have announced their belief that D. W. Griffith has "put over" the great American play. Mr. Griffith's wonderful spectacle-drama, "The Birth of a Nation," will be the attraction at the Majestic theater for six days commencing Monday night. There will be daily matinees beginning Tuesday and the engagement will end on the following Saturday night.

For many years American dramatists wrote splendid plays of particular states, cities or localities, such as "Alabama," "The Henrietta," "Way Down East" and "The Great Divide." But no one seemed to grasp the whole [illegible] genius of America until David Wark Griffith found his theme in Thomas Dixon's "The Clansman" and "The Leopard's Spots."

A remarkable thing about Mr. Griffith's plan is that words (except for the leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous dramtists and fictionists. At any rate he replaced speech by music and the old-fashioned stage action and scenery by the pictorialized action of thousands in the great Out-of-Doors. In brief he staged the great battles, struggles and thrilling events of 1861-'71 under natural conditions as nearly similar as possible to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, drama, history, romance, tragedy, comedy, music—all in one harmonious ensemble that captivates equally the eye and the ear. In a presentation lasting a little less than three hours it epitomizes the life of a nation. That is something that the old art could never do. The obsolete "stage unities" are thrown to the winds and Griffith carries the splendid story from the introduction of slavery into America right down through the Civil war and reconstruction days to the final real union of North and South in the bonds of peace and love.

Among the distinguished actors in the cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton, and Robert Harron.

Eighteen thousand people three thou[illegible] and no less than five thousand scenes are in evidence in this mighty spectacle of the romance of American history.

$2 Motion Spectacle Only a Start

The Man Who Made "The Birth of a Nation" Says That One Day We Will Pay $5---It's Answering the Law of Natural Selection.



the same time. Or can [illegible] quite efface from memory the majestic manner with which Mansfield, as Cyrano de Bergerac, tossed his purse to the crowd? These are specific instances to illustrate my meaning.

It was the art of interpretation glorified. The player and his mood became the great picture in such cases. With the moving picture it is different. The poetic simulation, the tour de force which arrests attention and makes memories that are to live, is a silent power. The brain behind this art is never revealed. It lends itself to that concealment which is one of the rarest attributes of true art. The living thing is subjective. There is no rivalry with the spoken drama. Each has its niche and, if artistically done, will live. The mere presentation may be ephemeral, but the ideas and the recollections go on and on as long as life lasts.

In motion pictures we have a large field in which to operate. On the stage

This Little Movie Favorite Is of the "Golden Aureole" Type

Lillian Gish, Quaint, Dainty and Piquant, Is Prettiest of the Blondes In Picture World

She Plays Part of the Northern Heroine In "The Birth of a Nation"



MUCH of the tenderly poetic appeal of "The Birth of a Nation" is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one between she and Henry Walthall, as her southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring, at this point in their courtship to kiss each other, they lavish their affections alternately on the nesting bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native State being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

THE MUNCIE MORNING STAR, TUESDAY, JANUARY 25, 1916

A REPLY TO A REPLY.

Editor Star:

The reply in the Forum on Jan. 21, in answer to my article on "The Birth of a Nation," Margaret Heath says she thinks "The Birth of a Nation," is overdrawn. She also informs me that I ought to thank God that I live in Muncie and not in some parts of the south, or I would not speak so rudely of "The Birth of a Nation." She thus admits some parts of the south are too narrow to listen to the truth. Yes, I remember there were forty-nine negroes lynched in 1915 and the same kind of people who murdered these negroes would have lynched Lincoln had he preached some of his gospel in their vicinity. Ingersoll didn't go to church to lecture on Rationalism. Billy Sunday don't go in saloons to attack the liquor traffic. Wendell Phillips didn't go in the hot bed of the south to thunder against chattel slavery and neither am I going to Georgia to write against "The Birth of a Nation."

It is true that crimes were committed in the South, but they were not a frequent occurrence, as they would have us believe, as one of America's best "white" authorities puts it. "For every white woman raped by a negro fiend a thousand innocent colored girls were induced by white gentlemen?"

It is admitted that the old race hatred is still in the southern heart. Such an admission is not saying much for the Christian south. Some southern gentlemen have so "hated," the colored girl that is increasingly difficult for the trainmen to separate the mullatoes from the whites when the trains start across the Mason and Dixon line.

The negro is not seeing racial equality but equality of opportunity. Any one denying a race this opportunity is too base to be called human. I am an advocate of negro colonization, for these two races while kept in ignorance would not peacefully dwell together, not even in heaven.

We think now that it was rather unwise to give the newly emancipated negro his enfranchisement so soon after his liberation, but this step was no fault of the colored people. He was at that time just what slavery had made him and thus he was not to blame for his degredation. To the colored people owe much to the good white people, both north and south, and to Lincoln. I pay tribute with my tears, but in spite of the pencil of fear that one tries to place upon the canvas of superstition, I am going to say my say. I like the frank free speech though be it a southern spirit well couched beneath northern veneer.

ROSS D. BROWN.

FORT WAYNE DAILY NEWS

Monday, January 24

AMUSEMENTS

"BIRTH OF A NATION"

Opens a Week's Engagement at the Majestic Tonight.

"The Birth of a Nation," D. W. Griffith's massive spectacle, which comes to the Majestic theater tonight for a week's engagement, with daily matinee after today, is the largest and most important production of a decade and not one word is spoken throughout the performance of nearly three hours. Music supplies the absence of speech, mechanical effects add realism, and the wizard of the screen, David Griffith, unfolds in living fact of film the thrilling romance of the war between the states and the reconstruction era of the southland. Every line of the remarkable play is taken from the text that those active and keen between both men and that the reading of this great [illegible] drama can add a new [illegible]

[illegible] the scenic art of the southern house. Henry B. Walthall, who plays the heroic role of the little confederate colonel, is a member of the well-known Walthall family of Alabama. Miriam Cooper, who appears as Margaret Cameron, is a direct descendant of Charles Carroll, the Maryland signer of the Declaration of Independence. Mr. Griffith, the producer, is the son of a Kentucky general of the confederate army.

For every character, however small, Mr. Griffith has found just the personality needed. After that his masterly direction made each one give a perfect characterization of the widely varying roles. The result was not acting but life itself. Such realism is never seen on the old-fashioned stage. The limitations of the theater were swept away for nature was Griffith's stage. Thousands of the powerful is revealed in the astonished eyes of the spectator. The most inventive imagination could hardly picture to itself such scenes as [illegible]

[illegible] will be known as Griffith night and several hundred of Hoosiers with their families will attend in a [illegible]

FORT WAYNE JOURNAL-GAZETTE
SUNDAY MORNING, JANUARY 23,

World's Greatest Spectacle, "Birth of a Nation," at the Majestic All This Week Opening To-morrow Evening.

MAJESTIC ONE WEEK ONLY Opening Mon. Night JAN. 24

1st. Matinee TUESDAY JAN. 25

Twice Daily Thereafter
Evenings 8:15
Matinees 2:15

PRICES: EVENINGS—LOWER FLOOR $1, $1.50, $2; BAL., 50c, $1; GAL. 25c. | ALL MATINEES—LOWER FLOOR AND BAL. 50c, $1; GAL., 25c.

SEAT SALE THURSDAY

D. W. GRIFFITH'S
8th WONDER OF THE WORLD

886 PERFORMANCES IN NEW YORK

500 PERFORMANCES IN BOSTON

456 PERFORMANCES IN CHICAGO

200 PERFORMANCES EACH IN PHILADELPHIA, PITTSBURGH AND ST. LOUIS.

THE BIRTH OF A NATION

18,000 PEOPLE

3,000 HORSES

TOOK 8 MONTHS TO PRODUCE

COST $500,000

Taken from Thomas Dixon's "The Clansman"

SYMPHONY ORCHESTRA 30

The Most Stupendous Dramatic Spectacle of the World

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities built up only to be destroyed before your eyes; Grant and Lee at Appomattox; the Tragedy of the Death of Abraham Lincoln; Petersburg at the Crest of the Mighty Invasion; How Bravely the Mothers and Sisters Did Their Part, History in the Making.

Highly Important: "THE BIRTH OF A NATION" will never be presented in any but highest class theatres and at prices charged for the best theatrical attractions. It will not be shown this season in any nearby city.

Mail Orders Accompanied by Remittance and Stamped Envelope Receive Careful Attention

BE SURE TO STATE WHICH PERFORMANCE YOU DESIRE



David W. Griffith's eqoch-making spectacle, "The Birth of a Nation," is sure to duplicate here the phenomenal success won everywhere when it comes to-morrow night to the Majestic theatre for an engagement of six days ending next Saturday night. There will be daily matinees beginning with Tuesday. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years.

"The Birth of a Nation" tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of four or six scenes of the conventional play, its technique permits of filming thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the civil war; Lincoln's first call for troops; the ball on the eve of Bull Run and the first triumph of confederate arms; the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox; the assassination of the federal president; the harsh radical policy in the south; the uprising of the Ku Klux Klan and the overthrow of the carpetbagger-negro regime. these great factors and events pass in review before the thrilled spectator.

The love interest of the play arises from the friendship between the Camerons, of South Carolina and the Stonemans, of Pennsylvania, two families involved in the great struggle. Ben Cameron, the gallant clansman of the Dixon stories, appears again in the role of romantic hero; the piquant northern girl, Elsie Stoneman, as the heroine. Mr. Griffith took most of the scenes in the great out-of-doors, where nature painted his settings.

The notable indoor scenes, like that of Ford's theatre on the night of the Lincoln tragedy, the peace at Appomattax and the meeting of the South Carolina legislature of 1871 are exact facsimiles of the originals. It is the first time in art production that American history has been presented in pictures on so stupendous a scale. To do this many times the amount of time, energy and expense usually devoted to amusement enterprises had to be used. Eighteen thousand people and three thousand horses appear in the picture, which cost $500,000 to produce.

Of equal importance is the music that interprets them. It consists of an elaborate symphonic score arranged after Griffith's suggestions of the musical motifs for the leading characters. Now grave, now gay, now sounding the loud diapason of war, again sweetly harmonizing love's [illegible] and rhapsodies; anon bringing back the old plantation melod[illegible] and [illegible] the crash of riot and rapine, or [illegible] come call of the Ku Klux Klan that fell so gratefully on the ears of southern whites so sorely oppressed by the erstwhile "servants in the master's hall"—it fits the changing scenes of the story like a beautiful, flowing garment. The marriage of this music to the film best of all entitled the producer to his well-earned laurels of having created a new art form; a new kind of grand operatic spectacle that had not before been known.

Among the distinguished principals are Henry B. Walthall, the popular Alabama actor whose family is historically connected with the story, as the clansman; Lillian Gish as Elsie Stoneman; Mae Marsh as Flora and Miriam Cooper as Margaret Cameron; Robert Lewis as Stoneman; Joseph [illegible]shery, Howard Gaye and [illegible]ston as Lincoln, Lee and [illegible] neutrety; George Seigmann as the [illegible] Lieutenant governor of South Carolina; Walter Long as the renegade negro, Gus; Raoul Walsh as John Wilkes Booth; Mary Alden as Stoneman's [illegible] housekeeper, Lydia; William De Vaull and William Freeman as the good negroes, Nate and Jake; Miss Clifton and Robert Harron as the young soldiers and pals; Spottiswoode Aitken as Josephine Crowell as Dr. and Mrs. Cameron; Wallace Reid as the blacksmith and many others.

The production to be seen here is identical in all respects with those of New York and Chicago. Two baggage cars of equipment and a company of fifty people are carried on tour. The latter includes a symphony orchestra of thirty picked musicians.

"BIRTH OF A NATION" OPENS WEEK'S ENGAGEMENT TO-NIGHT

Art is long, says the poet, and outlasts thrones and empires. Occasionally, however, old art-ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, the master director, is said to have done with production of his magnificent spectacle, "The Birth of a Nation," which will commence a six days' engagement at the Majestic theatre to-night, with daily matinees thereafter.

Griffith had an idea that oral speech could be eliminated in great drama. He supplied the absence of words with a symphonic musical score that fits the action like a garment. The result—a new kind of grand opera-spectacle motion pictures plus music plus mechanical effects that bid fair to surpass the achievements of the dramatic stage on one hand and the most pretentious works of operatic composers on the other.

Griffith put on "The Birth of a Nation" as no other filmed play—not even "Cabiria" or "Quo Vadis"—had been put on. He used a great state for his locale; ten years of American history as his subject; 18,000 people as his actors; 3,000 riders and steeds, as his cavalry; 5,000 scenes for his action. His work has so far dwarfed the old-fashioned stage art that many wonder if the indoor drama is not doomed to a long eclipse.

"The Birth of a Nation" is an inspiring story of romance, love and patriotism culminating in the "times that tried men's souls," the days of the Civil war and of reconstruction. Suggested by Thomas Dixon's "The Clansman," it covers a far wider scope and imparts a vastly greater thrill.

For the first time in theatrical history a motion picture spectacle is being presented as a regular attraction at regular prices in first class playhouses. The Griffith production comes here with a complete baggage equipment of two cars, a staff including mechanical experts and stage crew, and a large symphony orchestra—a total of fifty people.

"The Birth of a Nation" has been enjoyed by over five million people. In New York, Chicago, Boston, Philadelphia, Pittsburgh and St. Louis it has broken all records for long runs.



Miriam Cooper in "The Birth of a Nation" at the Majes theatre all this week.



Scene in "The Birth of a Nation" at the Majestic All This Week. Opening To-night.

Confederate Troops Leaving for the Front

FORT WAYNE SENTINEL

Monday, January 24, 1916.

AT THE MAJESTIC.

"THE BIRTH OF A NATION."

Opens a Week's Engagement at the Majestic Monday Evening.

The magnitude of David W. Griffith's feat in staging "The Birth of a Nation," which begins a week's engagement at the Majestic theater tonight, with daily matinees thereafter, is almost appalling—at least to the devotees of the older forms of theatrical amusement. Where now are the little groups of actors, the pinchbeck scenery and the petty properties of the so-called legitimate drama? By comparison with the new art, the "legitimate" measures to the mountain like a molehill. Instead of scenery for his background Griffith has used nature. For subject he has covered many years of American history. Eighteen thousand people have done his bidding and in the hair-raising rides of the Ku Klux Klan three thousand riders and horses sweep over the dusty roads.

No wonder that this magnificent historical spectacle is the talk of the country. It has established an entirely new art in the realm of the theatre. The art of pantomimic screen spectacle with an orchestral score perfectly synchronized to the action. It has also created a tremendous sensation because of its easier and more forceful treatment of the theme of Thomas Dixon's "The Clansman," which both as book and play created the greatest furore of the last decade.

The great deeds of the civil war and the horrors of reconstruction are made to live again and the nation is born in apotheosized. Mr. Griffith, pioneer among directors, managed this enormous achievement without the aid of dialogue or speech for motion pictures with music and effects to tell this thrilling tale of fifty years ago.

Tonight will be Ladies' night and several hundred Polaroscopes with their tripods will attend the performance in a body.

FORT WAYNE JOURNAL-GAZETTE

WEDNESDAY MORNING, JANUARY 26, 1916.



Scene From "The Birth of a Nation" at the Majestic All This Week With Daily Matinees.

"BIRTH OF A NATION" IS DRAWING PACKED HOUSES AT MAJESTIC

D. W. Griffith's "The Birth of a Nation," which opened at the Majestic theatre Monday night, is drawing audiences never surpassed in local theatrical circles. At every performance those present gaze with speechless wonder at the many marvelous scenes unfolded; at the swiftly moving cyclorama of thrilling events that crowd one upon the other in endless succession. A large part of the pleasure of the performance is the superb music played by an orchestra of thirty pieces. It is the Wagnerian idea fitted to the screen drama and the synchronization is so perfect that it becomes a most important and integral part of this epical form of narrative.

The score was arranged by Joseph Carl Breil, who spent months with Mr. Griffith, the producer of "The Birth of a Nation," while he was making the picture and so caught his dramatic ideas in snatches of melodies Griffith would hum while he was working out his big dramatic ideas. It is perhaps the most unusual score ever devised.

Mr. Griffith was eight months making this great spectacle and no less than five professors of American history in as many western universities contributed the historical data upon which so many of the scenes are founded. This illustrates the care Mr. Griffith takes in assembling the details of all of his productions.

The management wishes to urge upon the public the great advantage of buying seats in advance. For at least an hour before the curtain rises there is a long line of buyers in front of the box office. It is therefore much pleasanter for patrons to purchase seats at other times of the day.

THE FORT WAYNE SENTINEL.

Wednesday, January 26, 1916.

"The Birth of a Nation" Tremendous Success at Majestic.

The magnitude of D. W. Griffith's "The Birth of a Nation," which will be seen all of this week at the Majestic theater, is almost appalling to the devotees of the older theater. Small companies of players with one or two sets of scenery now commonplace boasts this great spectacle. There would be more horses than the present 1,000 shown in "The Birth of a Nation" if the great European war had not broken out when this part of the big production was being completed. To foreign lists on American horses is something of which the average American citizen has slight conception. Griffith had to buy horses and hire the horses for his scenes and they were corralled from all parts of the country. Hundreds of the English, French, Italian and Russian governments contracting with him for their horses and while he gets quoted from 1 to 2 cents per head for those horses that he could purchase himself he is glad that many private horsemen contributed him to use at his price, 5 cents per, to complete the ground in this.

The present engagement each week and Saturday night will be the last in this part of the country this season. It goes east to play during the summer months and parts that [illegible] will not see it in the [illegible]

FORT WAYNE DAILY NEWS

Wednesday, January 26.

"Birth of a Nation" a Wonderful Spectacle.

"The Birth of a Nation" D. W. Griffith's thrilling historical spectacle which is playing all of this week at the Majestic theater, played in Boston for thirty weeks. This is all the more remarkable because many doubted if Boston, where abolitionism was born, would accept so radical a presentment of the southern view of the history of the reconstruction period. The enthusiasm evoked by the picture was as great in Boston as in any section of the country. It is difficult to select from the universal chorus of newspaper praise, but a few extracts will show the trend. The Boston Herald: "It is much more which Mr. Griffith and his associates may well glory in. The Boston Transcript: "The spectacle of Lincoln's Gettysburg speech to the [illegible] the bursting of shells upon the screen as they burst in battle, the [illegible] and so beautiful and so full of the [illegible] that it rises to a high level of [illegible] The Boston American: "The picture holds the most [illegible] [illegible] [illegible]

Thursday, January 27.

AMUSEMENTS

"The Birth of a Nation."

The modern master of the film, D. W. Griffith, producer of "The Birth of a Nation," playing all of this week at the Majestic theater, must be a walking encyclopedia of arts and sciences, and even then he must hire brains. When "Judith of Bethulia" was produced Griffith put a professor of archaeology at work drawing all of the dance positions of the figures in the fish dance of the Syriac tablets. Thus the dance to the fish god, after slumbering thousands of years, was revived to please the patrons of the theater.

Next to the massive battle scenes and the marvelous replica of Ford's theater Griffith took the keenest interest in the picturing of southern life. The wizard of the film, who is himself an expert dancer, can stage and costume any kind of dance recorded in the history of that art.

He was once rehearsing a performer named Earle Fox in a ballroom scene. He was capering up and down the room, illustrating what he wanted when struck into some funny little steps.

"There," he said to Fox, "put your name to that, take it around the country and make it and yourself famous." The player did so and that is where the fox trot originated.

"Dancing is the best of all exercises," says Griffith. "Did you ever stop to think that every conquering people has been a dancing people?"

THE FORT WAYNE SENTINEL.

Thursday, January 27, 1916.

AT THE MAJESTIC.

"THE BIRTH OF A NATION."

When Gen. Robert E. Lee at Appomattox wished to make some marginal notes on the papers of the final surrender, he asked the bystanders for a pencil. Strange to say not one of the numerous officers of Lee's staff was able to offer him one. At last an aide-de-camp extracted a pocket inkstand and feather quill from his kit, and with the aid of these the historic document was written and the names of Grant and Lee affixed at the bottom.

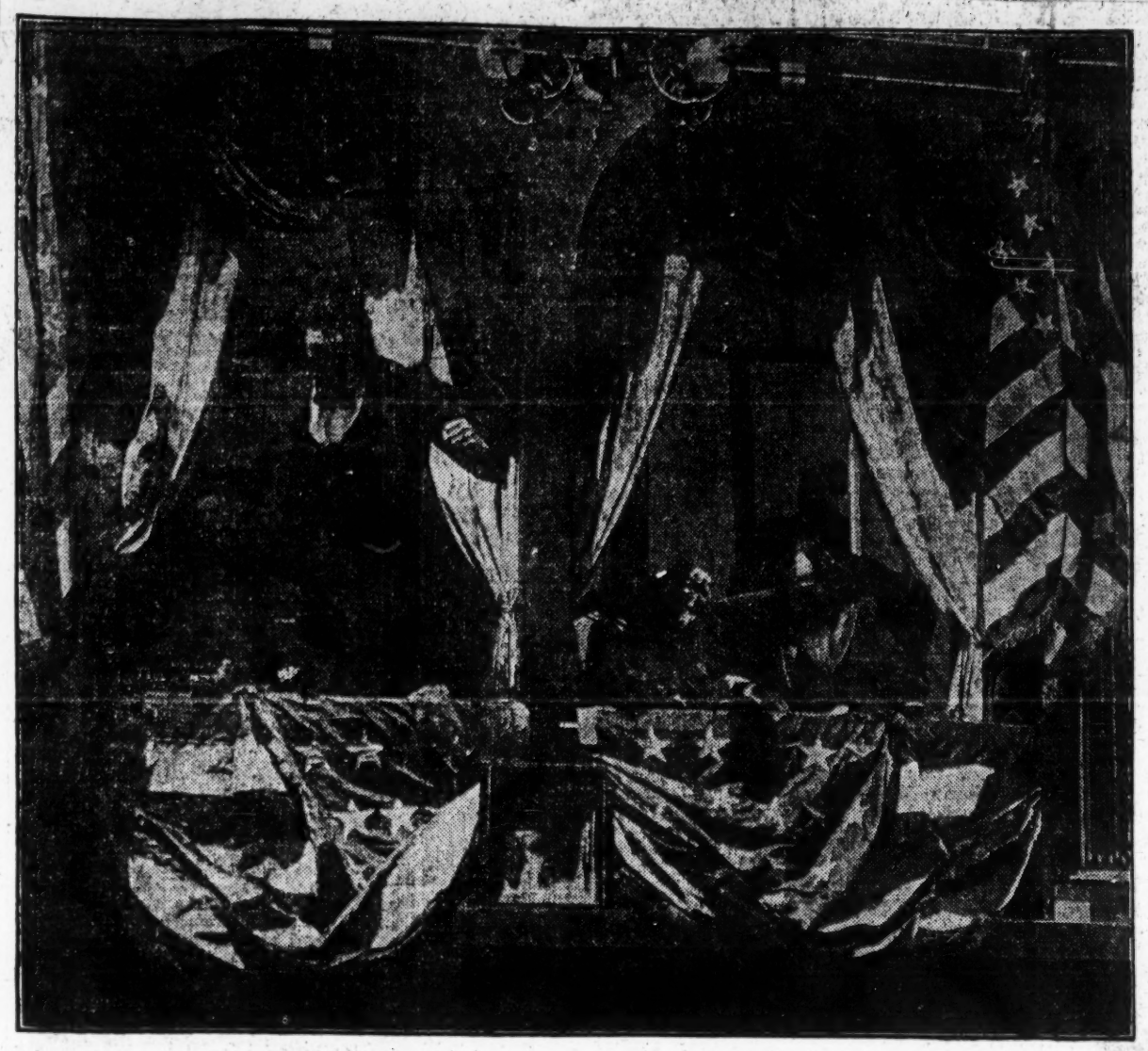
The above bit of history was dug up by David W. Griffith during his staging of Lee's surrender to Grant, one of the most striking historical facsimile scenes in "The Birth of a Nation," now in its last performances at the Majestic theater.

General Grant is correctly represented in his fatigue uniform, dusty and travel-stained, whilst General Lee is shown in the complete panoply of military dress. "My aim," said Mr. Griffith in speaking recently of such scenes, "has been to introduce as little acting as possible. I have tried to be accurate in every detail and keep away from theatricalism."

The accuracy of the historical scenes in "The Birth of a Nation" has stood the acid test of criticism by the foremost critics and historians of the United States. Not a single flaw has been found and there have been none who have not written in eulogy of the faithfulness of the historical scenes. To see "The Birth of a Nation" is an education in itself besides being wonderfully entertaining.

The present engagement will be the last in this vicinity this season. The next two days will therefore afford the last opportunities to witness this superb spectacle.

THURSDAY MORNING, JANUARY 27, 1916.



Scene From "The Birth of a Nation" at the Majestic All This Week With Matinees Daily.

THE FORT WAYNE JOURNAL-GAZETTE

FRIDAY MORNING, JANUARY 28, 1916.



Lillian Gish in "The Birth of a Nation" at the Majestic To-day and To-morrow.

"THE BIRTH OF A NATION"

It is a well known fact that lovers of photoplays have their favorites among the actors in the cast and rave over them and their cleverness and personal charm as if they were before them on the legitimate stage in actual flesh and blood.

Mae Marsh who plays Flora Cameron, the younger daughter in the southern household, in "The Birth of a Nation," now in its last two days at the Majestic theatre, has by her self-like charm and naive personality attracted many admirers who greet with pleasure and enthusiasm her every appearance on the screen.

Miss Marsh has many fine bits of acting in this picture. Among the most engrossing are the welcoming of her brother, the "Little Colonel," back from the war; the making of "Southern ermine" with raw cotton and chimney soot; the scene in the cellar with Miriam Cooper; the pretty scene where she rains kisses on her brother Ben's mouth to console him for the temporary loss of his sweetheart Elsie and her sad death in her brother's arms. There is always a touch of comedy or pathos when Mae Marsh appears. Her personality lends itself to the temperamental treatment of any part she plays. Her expressive, ever changing, mood-adapting face, is one of the most valuable in all the long list of film favorites.

She was discovered by David W. Griffith, the producer of so many film triumphs, long before he made "The Birth of a Nation."

FORT WAYNE SENTINEL

A Wonderful Picture, The Birth of a Nation

There are moments of great tenderness and emotion, and others intensely stirring and inspiring when one sees action of the Ku Klux Klan trying to quell the uprising of the negroes and set whites and the ignorant blacks. The horrors of the reconstruction period were awful to read in Dixon's story, but on the screen they seem double so, so great is the power of the pictorial impression. It is no wonder the audiences have taken applause as the three thousand riders of the Klan dash down the streets, across alleys and over fences to the rescue of their rights and as the love story ends in Ben Cameron and Elsie in spite of the noble Lynchon family. The action is continuous throughout, though the audience gives little for technical criticism, as there is too much to see to have much thought of another it might be difficult to detect produced. The art of pantomime speech substituted by music of an artistic, expressive and therefore pictures quite, because a matter of great importance in this great picture work. The long and pitiful picture of trials and tragedy were the preparation of the Little Colonel's part in the end of carnage and stress that follows. The three "little pieces" is running for his honor like a frightened deer for its life, from the jaws of a four legged beast, from the far foot assassin, for fear of sound of a voice. Indeed it is a relief that there is none, for the pictured drama appears in this great achievement of the film world to lack nothing. It is a wonderful spectacle whose fame has preceded it and that comes up to the mark, according to all authentic reports that visitors to other cities who had seen it have brought to Fort Wayne. Historically it does for the eye what "The Clansman" did for the readers. Furthermore get a new idea of what a picture can be. Many of the scenes are those of the days of the days sitting. The thing of the picture is a plea for peace, a particularly moving thought just now, and a beautiful ending to the drama.

Garrett Weekly.
JANUARY 27, 1916.

Friday, January 28, 1916.

AT THE MAJESTIC.

"The Birth of a Nation."

"The Birth of the Nation," which is now in its last two days at the Majestic theater, shows the new method of writing history on the film.

David W. Griffith, the brilliant producer of this marvelous masterpiece, recently said: "The modern historian must use the camera.

"It is the instrument with which history is beginning to be written. In time it will be used in place of the typewriter. We may not live to see it, but one of these days each house will have a receptacle for films.

"When one wants to refresh one's mind about an historical incident nobody will trek to an encyclopedia to read what happened. Instead someone will project the picture on the screen and a story that needs no words will be pictorially told. By then the operation of a motion picture machine will be as familiar as putting a record on a phonograph.

"In the schools, history, geography, botany, geology and other sciences will be taught by means of motion pictures. Churches will have a complete picture equipment, as will also the public libraries.

"In the theaters moving pictures will replace most of the plays. On the stage one can only get the great moments, the high lights. On the screen is seen the gradual development, the little things that chrystallize into the big issues. The stage can never hope to co[ver] the panoramic sweep of the [pic]ture."

People's Forum

"THE BIRTH OF A NATION."

Editor Star:

Great as the average audience may be enthused by the rapidly moving and bewildering scenes presented in the sensational drama, "The Birth of a Nation," it is an overdrawn picture of that period wrongly conceived as the true birth of our nation, and its reconstruction following in the wake of the civil war.

The writer of the scenario evidently had in mind more the dollars and ducats to come from the northern and southern sections of our now undivided nation by his alternating whitewashing scenes to excite prejudice and placation to suit each section of a nation that was born July 4, 1776, with Washington as sponser, and baptized in the blood of the Union soldiers with the lamented Lincoln as god-father.

This picture may serve as a whitewash for the present generation then unborn, but the men who furnished the blood to cement the ties of "a new nation conceived in liberty," and the spirits of their dead, will rise in revolt against the scene in which they are applying the torch and producing a solid wall of consuming fire all along their victorious marches "from Atlanta to the sea," or anywhere else following a vanquished foe through the South.

My old comrades realize too well that war in its mildest phase is too severe for reproduction, much less when overdrawn.

Even cases of burning buildings from which came the shots of death into the Union ranks, were exceptions, for almost everywhere along the line of march were placed the sentinel in blue with a gun to guard the persons and property of the southland from molestation.

The frenzied portrayal of the acts of the southern negroes following their new birth of freedom with a too premature ballot, bad as it may have been, is an overdrawn picture of that reconstruction period. There was no doubt misguided outbursts of these former black slaves in retaliation for the cruel acts of their former autocratic masters, aided and abetted by the carpet baggers from the North, but none know better than the Union soldier of the usual docile and abject attitude of the southern negro toward the average white person of that or any section of the country.

These negroes made many mistakes in electing men of their race to office in their new and premature freedom and ignorance of the proper use of the ballot, as others both white and black do in the present generation.

However, greater mistakes have been made than their election of Smalls to the national Congress, who from deference to his race was called to preside at the Republican convention in Chicago whose ruling created a stampede and gave the nation James A. Garfield as an honored, but lamented President.

Graver mistakes have since been made than the election of Byron K. Bruce to the seat of Jefferson Davis in the United States Senate, for he did not resign his seat and return to his native state of Mississippi to cause it to secede and inaugurate rebellion against this nation and its lawful authority.

The homely face of the Great Lincoln is pictured much as we have seen it, but all the beautiful pictures of his great white soul are not shown in this overwrought picture of the so-called birth of a nation, that was baptized anew in his blood to the cause of a greater humanity.

"CORPORAL" BOB PATTERSON.

HOSTS OF PEOPLE SEEING "THE BIRTH OF A NATION"

Thrilling Moving Pictures at The Majestic in Fort Wayne This Week.

Scores of people from this community who have seen the photo-play, "The Birth of a Nation," at the Majestic theatre in Fort Wayne this week have found that reports did not exaggerate the tremendous power and interest of these wonderful pictures. It is all that enthusiasts who saw it in Chicago and other cities said that it was. It grips the attention from the start and holds it steadfastly to the end.

The audiences demonstrate their enthusiasm by repeated applause and even by cheers. In the last act, when the Ku Klux Klan rescues the heroine from the clutches of Lynch, the mulatto lieutenant governor of South Carolina, the enthusiasm reaches a high pitch of excitement. But there is thrill after thrill during the whole play. It is the most thrilling drama imaginable.

There are numerous scenes which are not only interesting because of their historical significance. Perhaps the most vital of them all is that showing the interior of Ford's theatre in Washington the night of Lincoln's assassination. An exact replica of this theatre, correct in measurement and in every detail, was constructed solely for use in this production. The scene shows drama being produced on the stage, Lincoln in his box, and then the assassination of Lincoln by John Wilkes Booth and the latter's escape.

Another very interesting scene is one showing Lincoln signing the proclamation calling for 75,000 volunteers. This scene, of course, is also absolutely accurate in all details. The South Carolina legislature, composed entirely of negroes, is shown in session in 1871, this scene being copied from a photograph of the legislature taken for the "Columbia State," a daily newspaper of the state.

That Fort Wayne people and the people nearby appreciate the magnitude and merit of the offering is shown by the fact that nearly all seats have already been sold for the remainder of the week for all performances. Performances will be given both afternoon and evening from now on. The music by a symphony orchestra is one of the big features.

Garrett people desiring to see the show should send in their orders at once. The evening prices are 25c to $2 and the matinee seats are 25c to $1.

SENTINEL, FT. WAYNE, IND.

Friday, January 28, 1916.

GIVE PERFORMANCE SATURDAY MORNING

So great is the demand for seats for "The Birth of a Nation" at the Majestic theater this week that Manager John Essig has been forced to arrange for an extra showing of the big film Saturday morning at 10 o'clock.

In the original plans for the Fort Wayne engagement eleven performances were contemplated, but the additional one is made necessary by the fact that it has been impossible to accommodate all who desired to see the Griffith film.

THE FORT WAYNE DAILY NEWS

Friday, January 28.

AMUSEMENTS

"The Birth of a Nation."

One of the most picturesque scenes in "The Birth of a Nation" at the Majestic theater for the last two times tomorrow is that showing General Sherman's famous march to the sea and the burning of Atlanta. It is as if the spectator were standing on the crest of a great hill looking down on a long, fertile valley between the hills. As far as the eye can reach one sees the army of General Sherman moving onward toward the sea. Finally Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chronicles of the time fail to agree, but Atlanta was sacrificed to the flames and the great fire is realistically pictured in "The Birth of a Nation" that one can almost smell the smoke and hear the cries of the terrified people as they flee to the hills for safety. Few made any attempt to save their household effects, so great was their haste to escape the flames. To the hills they rush, men, women and little children, an endless parade of misery. Ahead and behind are the [illegible] Sherman's army has cut its fearful swaths through the heart of the south, and Appomattox looms in the distance.

FORT WAYNE SENTINEL.

Saturday, January 29, 1916.

LAST TIME TONIGHT OF "THE BIRTH OF A NATION"

Tonight will be the last performance at the Majestic Theater of "The Birth of a Nation." All who have enjoyed the perfect art of the Griffith spectacle have noted how often he uses domestic animals in his scenes. No one but a lover of animals would think of using them in such a delightful way.

When Flora Stoneman is first seen at her Lancaster home she is playing with the old family tabby cat. Soon the scene shifts to the Piedmont home of the Camerons. The kindly master is reading his paper while a kitten and a puppy play contentedly at his feet. Nothing else could so delightfully show the character of the home-loving gentleman of the old school. It is such touches of nature that help to make the greatness of this masterpiece.

Another charming scene is where little Flora Cameron goes to the spring and stops to talk to a squirrel playing on the limb of a tree.

Verse in the history of the stage has there been any play which presented such faithful pictures of the southland during the great civil conflict and aftermath of the blighting reconstruction days. It only remains for the remaining years of the great battle cries which rocked the nation to pass before the theme of the Griffith spectacle will be forgotten.

FORT WAYNE DAILY NEWS

Saturday, January 29.

"THE BIRTH OF A NATION"

CLOSING PERFORMANCE OF THE GREAT PHOTOPLAY TONIGHT.

Drama Has Made a Tremendous Impression During Its Week's Run Here.

The engagement of "The Birth of a Nation" at the Majestic theater will end with tonight's performance.

Before the presentation of this great spectacle in the big cities of the north there were but few outside of special students of history who knew the real story of the Ku Klux Klan. In the eyes of many this was an outlawed and murderous organization. The scenes showing the activities of this organization both of them are all taken from the histories of the United States which treat of the period of reconstruction and most of which were written by northern historians. As a matter of fact the Ku Klux Klan saved the South from a character which if unchecked would have brought that part of our once united country to shameful ruin. With a membership of over [illegible] of the flower of southern manhood when its work was done it was [illegible]

[illegible]

SATURDAY, JANUARY 22, 1916.

Back in the late '90's when Frank Green the Kalamazoo cigar dealer, treasurer of the Temple theater at Louisville, Ky., there used to appear almost every day at the office of that playhouse a young southern by the name of Griffith, who wanted to be an actor. He had played in stock companies in his native state Virginia before coming to the Kentucky city where he sought to gain experience and pay bills by working in small parts with the Meffert-Eagle Stock organization, then making theatrical history in the south at that time.

Oftentimes Green was able to give Griffith jobs when the heavier productions were put on. But there were weeks at a time when the young Southerner found life very much a struggle. All the members of the company admired the pluck and courage of the youth and predicted that some day he would make good. That stated failure with such courage as possessed by Griffith would be impossible.

Today D. W. Griffith the same fellow, draws one of the largest salaries paid in the United States. He is the president of the Triangle Film Corporation. He is the man who produced "The Birth of a Nation", the greatest of all motion pictures which comes to the Fuller theater for four days starting Sunday evening, January 30. His yearly income is estimated at $250,000.

To fully understand the actual success that Griffith has made of life the reader must take into consideration, the master mind that conceived that great film, one that has startled the people of the United States by its massiveness.

Actual battles are shown with tens of thousands of soldiers in the conflict, 18,000 people participated in the telling of the story. Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people. 10,000 yards of cloth were worked into the costumes worn by the women while 25,000 yards of white muslin were used up in the regalia of the Ku Klux Klansmen. And yet with all this a simple, human story of love and romance weaves through the vast spread of the action and grips the hearts of the audience. The narrative is filled with tears and smile. D. W. Griffith has proven that perseverance will win out in the battle against big odds, both on the screen and in actual life.

KALAMAZOO TELEGRAPH PRESS.

Local Man Knew D. W. Griffith When Great Film Producer Was Trying To Become Stock Actor



D. W. Griffith, producer of "The Birth of a Nation."

Fuller

F. A. Pelly, Owner & General Manager

Four Days — Opening Sunday Night — JAN. 30 First Matinee Monday Jan. 31 — Twice Daily Thereafter Mats. 2:15 Eve. 8:15

D. W. GRIFFITH'S 8th WONDER OF THE WORLD

18,000 People

1000 Performances in New York.

700 Performances in Boston.

600 Performances in Chicago

Cost $500,000



3000 Horses

400 Performances in Pittsburg and Philadelphia.

Now Playing 4 Weeks in Detroit to Capacity Houses.

Took 8 Months to Produce

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

The Most Stupendous Spectacle In the World

SEE

Decisive Battles of the Civil War.
Sherman's March to the Sea.
Whole Cities Destroyed by Fire.
The Tragedy of Abraham Lincoln.
And Many Other Indescribable Scenes.

Prices Matinees 25c to $1.00

Evenings 25c to $2.00

Seat Sale Thursday 9 A. M.

PLEASE PROCURE Your Seats Early, Thus Enabling You to Get Your Choice and Avoid the Tiresome Crowds in Line

CHILDREN ADMITTED AT ALL PERFORMANCES

HIGHLY IMPORTANT—"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions.

Mail Orders Accepted if Accompanied by Cash or Money Order and Stamped Self Addressed Envelope. Be Sure and State Which Performance You Desire.

OCKET MOVIE" O F SLIM IN ACTION!

OLONIAL TO SHOW SERIAL "GRAFT"

men in practically every walk of life. Dudley Larnigan, district attorney, attempts to run down the

THE KU KLUX CLAN

F A NATION" AT THE FULLER JAN. 30

Production at Fuller for 4 Days; Symphonic Orchestra and Complete Traveling Organization of 50 People

After more extensive and sensational publicity than has fallen to the lot of any other theatrical enterprise, D. W. Griffith's "The Birth of a Nation" will open a four days' engagement next Sunday evening at the Fuller theater. The first class metropolitan production is guaranteed to be the one shown here, carrying two baggage cars of equipment, a symphonic orchestra of musical experts, and a complete traveling organization of 50 people.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's southern novels, it embraces a far wider scope than "The Clansman" play. Mr. Griffith's new art covers 150 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. Lincoln, Lee and Grant; the early glories of the Confederacy; the devastation of Gen. Sherman's march to the sea; the siege of Petersburg; the signing of peace at Appomatox; the assassination of the president in Ford's theater, and the succeeding orgy of hate and oppression of the south—these personages and incidents lead up to the terrific climaxes of part 2, which is decoted to what has been styled "the second struggle between the north and the south," a struggle caused by the attempt to impose carpetbagger rule upon the conquered states. The wild adventures and achievements of the Ku Klux Clan dominate the final scenes, which yield a happy ending of a double romance of southern and northern sweethearts.

Presents 18,000 Actors.

Mr. Griffith presents 18,000 actors and 3,000 horses instead of the tiny "armies" of the teatric boards. He shows 5,000 scenes; far-flung battle lines of many miles, and Ku Klux "rides" right out in the open. Yet the individual acting is fine and artistic, the work of Henry Walthall as the Clansman and of Mae Marsh as Flora, in particular, rising to heights of genius.

"The Birth of a Nation" has been acclaimed as the first pictorial drama to be presented in a regular theatrical way and at the usual first class scale of "two dollar top" prices. The fact that one and a half million people have already witnessed it, and that it has already run to capacity attendance for half a year in the simultaneous productions of New York, Chicago and Boston, prove that the biggest claims in its behalf are justified by the popular verdict.



KALAMAZOO TELEGRAPH-PRESS, JANUARY 25, 1916.

Sherman's March to the Sea



The scene of the civil war is elaborately reproduced in "The Birth of a Nation," at the Fuller theater Sunday, Monday, Tuesday and Wednesday.

KALAMAZOO GAZETTE,

JANUARY 25, 1916

Fuller Theater

"THE BIRTH OF A NATION."

D. W. Griffith's, "The Birth of a Nation," is decidedly the most remarkable historical spectacle ever presented in America. It will be the attraction at the Fuller theater for four days beginning Sunday night with daily matinees thereafter.

Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of the Carolinas and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures which took eight months in produce, cost $500,000, employed 15,000 people and 3,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1871—the period of the Civil war and Reconstruction.

Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality of the rare which stamps it as a masterpiece of genius. It is a choral symphony of light. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare. The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes.

The orchestra plays Wagnerian and old time airs for the native scenes, while the big battle views are given to the stern and blare of martial music and the emotion arousing compositions. The synchronization of the music and the scenes is perfect.

The sale of seats will open Thursday morning at the box office and by the operating mail orders accompanied by remittance will receive prompt attention.

THE KALAMAZOO GAZETTE, JANUARY 26, 1916.

Fuller Theater

"THE BIRTH OF A NATION."

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Fuller theater for four days next week commencing Sunday night with matinees Monday, Tuesday and Wednesday. The only opportunity to see this wonderful production in this city will be during the coming week because the contract signed between the Epoch Producing corporation and the Fuller theater management expressly provides that "The Birth of a Nation" will never be presented in this city in any other theater than the Fuller.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil war with its terrific battles: Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period; the Ku Kluk Klan's solution of the problem and the final establishment of an everlasting peace. These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital. There will be two performances daily after Sunday and there will be plenty of good seats at prices to suit all purses. The sale of seats will open at the box office tomorrow and in the meantime mail orders will be received from out of town patrons if accompanied by the cash or a money order made payable to F. A[illegible]ley.

KALAMAZOO TELEGRAPH-PRESS

JANUARY 27, 1916.

THE FULLER

Birth of a Nation.

One of the many reasons for the great success of "The Birth of a Nation," which will be at the Fuller for four days, is the unusual quality of the actors under the direction of David W. Griffith. Their work is at the farthest remove from the rough-and-ready methods and horseplay of a great deal of picture production. Henry B. Walthall's Ben Cameron, "The Little Confederate Colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals. Very notable are the impersonations of the great historical figures: Joseph Henabery as Abraham Lincoln, Donald Crisp as U. S. Grant, Howard Gaye as Robert E. Lee, Raoul Walsh as John Wilkes Booth and Ralph Lewis as Austin Stoneman, a character partly modeled after Thaddeus Stevens. Josephine Crowell as Mrs. Cameron and Spottiswoode Aitken as Cameron are splendid types of the old Southern aristocracy.

KALAMAZOO GAZETTE

JANUARY 28, 1916

The Birth of a Nation.

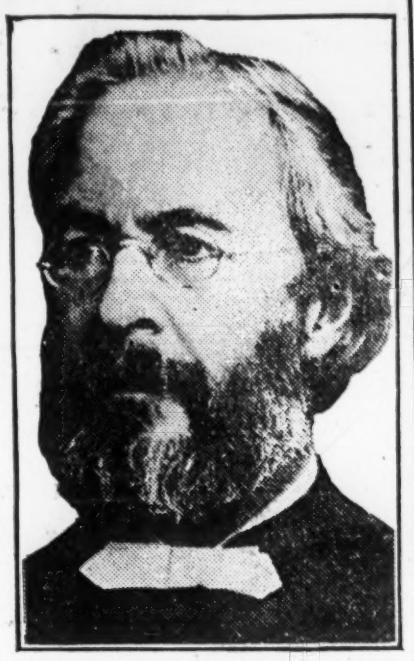
Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $150,000, but who was dissatisfied with his management, and who wanted to go under the Frohman direction. The great manager's reply was characteristic: "Your friend is a finished star. I want to make my own stars. I want some one I can help."

That sounds very much like David W. Griffith, whose great spectacle, "The Birth of a Nation," will be at the Fuller theater for four days beginning Sunday night with matinees Monday, Tuesday and Wednesday.

Griffith has always believed in young people. He has wonderful success in training those who had neither stage or picture experience. There is no other director who employs as many young people. Miss Lillian Gish, who plays the role of Elsie Stoneman, is about twenty. Miss Mae Marsh and Miriam Cooper are also about the same age. Griffith is the despotic master of his stars.

It is nothing in the speech for a star when one is called for to remark, "My, but I will spend three months in Europe next summer!" Griffith pays his stars a salary, which is generous, but not great, telling them that if they are successful their salaries will be increased with their success. Griffith has a way of his own in dealing with his stars. He will spend three months in rehearsing a picture, and when the people in the audience begin to yawn and not pay attention to the picture, Griffith will say to the star, "Now, you are not getting over. You must do something to get over." And the star will do something, and Griffith will say, "That's the stuff. Keep it up." And the star will keep it up, and Griffith will say, "Now, you are overacting. Don't do that." And the star will not do that, and Griffith will say, "Now, you are getting over

Dr. Parkhurst On "The Birth of a Nation"



By REV. DR. CHARLES H. PARKHURST

IT is impossible to witness the film drama "The Birth of a Nation," now being shown at the Liberty Theater, and not want to say something about it.

Every one who has seen it is saying something about it. When one has been crowded upon, pressed down and run over it is against nature not to make some kind of an outcry.

That is the way one feels when coming out of the Liberty Theater. The thing is vast. It is overwhelming. Nothing like it has ever before been put upon the stage.

The tension of the performance is but a single feature of it, but it is that which one feels most poignantly after three straight hours. It begins in an easy way, but commences soon to find its muscle and goes on to the end, pounding upon one's senses with blows that come heavier and heavier, more and more rapid.

It is not apparent what are the grounds of the objections urged against it nor what is the animus of those who are scheming to have the exhibition prohibited.

The natonal board of censorship has approved it and reaffirmed its approval. The popular indorsement which the play has since received by the thousands who are seeing it daily will require more than small prejudices or moral eccentricities to disturb. In the meantime efforts to suppress it are thus far successful in nothing so much as in giving it wider and more remunerative publicity.

The intimate familiarity which David W. Griffith has shown with the events of the reconstruction period along with the detailed scholarly study which he has made of the wider territory of events which the play covers renders the production one of surprising educational value to those who were either young children still or even unborn in the stirring years of 1861 to 1870. A boy can learn more true history and get more of the atmosphere of the period by sitting down for three hours before the film which Mr. Griffith has produced with such artistic skill than by weeks and months of study in the classroom.

This drama is a telling illustration of the possibilities of motion pictures as an instrument of instruction in history.

The criticism that it exhibits the negro in an unfortunate light and that it is calculated to engender racial animosity is fully met by the consideration that it represents the negro, not as he is now at all, but as he was in the days when he had just had the chains broken from him and when he was rioting in the deliciousness of a liberty so new and untried that he had not yet learned to understand it and was as ignorant as a baby of the way to use it. It is in this respect exactly true to history, and if it reflects upon the negro as he was then it is a compliment to the black man of today. An exhibition of lawlessness might not have been proper thirty or forty years ago. Such proprieties change with the passing of time.

The battle scenes which Mr. Griffith has depicted are of surpassing power and realism. Every lover of peace must experience a certain painful gratification that just at this time the ghastly horrors of carnage can be brought so closely home to the eye. It is one thing to read about the trenches, the killing and the corpses. It is quite another thing to have them bodily pressed before the eye, with all the demoniac fury that marks conflict at close range. A well written description of a battlefield allows the place and the occasion to be invested with features of magnificence, with the heroism of the contestants and the glory of the victors. On Griffith's screen we see the real thing. There is no magnificence, no glory, but horror, brutality and stark butchery. It sickens with the sense of man's inhumanity to man. It makes war despicable and devilish. It conveys an indelible lesson to all who have been bewitched by those who have decked out the naked hideousness of war with tinsel drapery.

There are also scenes of surpassing dignity and beauty done by a master artist's hand—the signing by the president of the proclamation for volunteers which marked the end of the old regime, the surrender of Lee to Grant and the assassination of the president in Ford's theater.

The tender affection in which Mr. Lincoln is held was manifested in the way the great audience received the scene of a heartbroken southern mother pleading with him for her son, sentenced to death as a guerrilla. Every eye was dim with tears in the straining hush that fell on the theater. What might not our country have been saved had the problem of reconstruction been left to the great heart—the one man who compassed within himself the resources of the intelligence, experience, breadth and sympathy of Abraham Lincoln!

"The Birth of a Nation" has my unqualified approval.

FULLER TODAY CONTINUOUS 2 to 11

VALLI VALLI—IN "HER DEBT OF HONOR"
A Wonderful Production—7 Reels **10c**

THE BIRTH OF A NATION

4 DAYS—
STARTING
SUNDAY NIGHT
Greatest Spectacle in the World

GRIFFITH'S ORIGINAL PRODUCTION
A Few Good Seats Left for Sunday—Prices
25c 50c $1.00 $1.50 $2

KALAMAZOO TELEGRAPH-PRESS. JANUARY 29, 1916.

BIRTH OF A NATION." OPENS SUNDAY EVE.

Before the production of "The Birth of a Nation" such dull times had fallen upon the theater that long lines of "queues" of buyers have been quite rare. It took the big Griffith production of pictures and music to bring back the big advance sales. Wherever this great spectacle is shown the story is the same. Long lines of buyers are everywhere in evidence. The seat sale for next week's engagement at the Fuller Theater opened at the box office yesterday with the usual result, the largest advance sale in the history of the theater. The first performance will be given Sunday. The engagement continues for four days with matinees Monday, Tuesday and Wednesday.

"The Birth of a Nation" is the longest and most important production ever made. It is the first of its kind and marks the beginning of a new era in the theater. Griffith has created a new art with his combination of picture and music.

THE KALAMAZOO GAZETTE, JANUARY 29, 1916.

"THE BIRTH OF A NATION."

"The Birth of a Nation," bringing forth David W. Griffith's wonderful new art of pictorialized spectacle with music, will be the attraction at the Fuller theater for four days beginning tomorrow night, with matinees Monday, Tuesday and Wednesday. This is the great offering that opened a new era in the best theaters of New York, Chicago, Boston, Philadelphia, Pittsburg, Detroit and St. Louis, in all of which cities it has outdistanced all records for long runs. Despite great opposition the play has never been suppressed but has met the approval of censor boards, judges, municipal authorities, publicists, editors and clergymen everywhere, not overlooking the great public of over five million people that has enjoyed this masterpiece.

Thrilling battle scenes, love lyrics of romantic beauty, episodes of rare historical interest and nature in its fairest garb are component parts of the most lavish production ever preented to the public. It is vital, throbbing with life and vitality, of great historical and eductional values and withal a great love story that holds audiences spell-bound.

The stirring events of the Civil War and the period of Reconstruction are shown in striking detail. The fighting in the trenches at Petersburg, Sherman's march to the sea, the surrender of Lee at Appomattox and the saving of the South by the Scottish clans are faithfully presented.

Months of research by historians preceeded the actual work of production. Engineers from West Point and veterans of the North and South assisted in laying out the great battlefields. The artillery and other ordnance were those of the exact period. The actual work of assembling and rehearsing the armies took over two months. Director Griffith used a battery of twenty cameras which he directed from a central tower by means of a system of underground telephone connections.



$562 C

$100.00

Prize

erful Offer is You!

erland "6" 2nd Grand P

FULLER

"BIRTH OF A NATION."

One of the most striking characters in "The Birth of a Nation," to be seen at the Fuller theatre Sunday, Monday, Tuesday and Wednesday nights of next week, including matinees on Monday, Tuesday and Wednesday, is that of Austin Stoneman, leader of the national house of representatives, who was a fanatic in the question of social equality during the reconstruction days in the streets after the civil war. It was he who proposed to establish the complete political and social equality of the negroes and it was he who proposed a half-breed protege, Miss Lynch, to go south as the leader of his people. A few years later comes the real aftermath. Stoneman now supreme through the congressional power of overriding President Johnson's veto, goes south to supervise his equality program. At that time the Union league so-called wins the state election, and Miss Lynch, the mulatto, is chosen lieutenant governor. A legislature with carpet bag and negro members in overwhelming majority, lost the state. It is at this period that Ben Cameron, the leader of the white men of the county in which he resides, organizes the invisible empire of the Ku Klux Klan. Stoneman is finally shocked when Lynch asks for the hand of his daughter. Stoneman a national figure during the period he represents, and the cheerful characteristics of the man are carried out even to a club foot. Hatch Lynch enacts the role in the picture drama.

This Little Movie Favorite Is of the "Golden Aureole" Type

LILLIAN GISH, QUAINT, DAINTY AND PIQUANT, PRETTIEST OF BLONDES IN PICTURE WORLD

She Plays Part of the Northern Heroine in "The Birth of a Nation"



Much of the tenderly poetic appeal of "The Birth of a Nation," is due to the subtle acting of Miss Lillian Gish in the part of Elsie Stoneman, the Northern heroine. Miss Gish is a little creature of the "golden aureole" blond type, which makes for photographic beauty. She is singularly graceful, and her features never lose their piquancy. Her eyes before the camera are singularly expressive, and her acting conveys sincerity as well as true feminine charm.

Perhaps the most poetical scene of the entire drama is the one in which she and Henry Walthall, as her Southern lover, pour out their hearts to each other through the agency of the ancient symbol of Venus, goddess of romance, the dove. Not daring at this point in their courtship to kiss each other, they lavish their affections alternately on the nestling bird. Another scene in which Miss Gish displays her exquisite charm is the one in which she plays with a kitten with such grace and caressing meaning that the audience invariably experiences a delightful thrill of sympathy.

Miss Gish is sharply contrasted in "The Birth of a Nation" with the beautiful brunette, Miss Miriam Cooper, who plays the Southern heroine. The little Northern heroine is of Northern birth, just as Miss Cooper is a Southerner, her native state being Ohio. For a time in her early girlhood she and her sister Dorothy, also famous in the moving picture world, lived in Missouri with their mother.

Miss Gish, when a mere child, won fame on the stage as a dancer and became a member of the ballet in one of Sarah Bernhardt's productions. She was introduced to D. W. Griffith, producer of "The Birth of a Nation," by Mary Pickford. Mr. Griffith instantly recognized her talent and rapidly promoted her in picture after picture, until he finally cast her in her present role of the Northern heroine in "The Birth of a Nation."

SEE THE PICT
V THEATRE

THE KALAMAZOO GAZETTE.
JANUARY 30, 1916.

"The Birth of a Nation" Will Open for Four Days at the Fuller Tonight

atinees Will be Given on Monday, Tuesday and Wednesday, Engagement Closing With Wednesday Night Performance

BY HOWARD HERRICK.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," begins a four day's engagement at the Fuller theater tonight. There will be matinees Monday, Tuesday and Wednesday and the engagement will end with Wednesday night's performance.

Nothing like this wonderful attraction has ever been seen on the local boards. It is to be given here exactly as it has been presented in New York City where it broke every record in the stage history of the first city of the land. It ran there for 886 performances. It is now in the fifth week in Detroit and will remain there for twelve weeks or more. It has broken all records in Chicago, Boston, Philadelphia, Pittsburg and St. Louis.

ers Wide Range of History.

Birth of a Nation" covers a wide range of American history and touches the highest points of interest in one great event that led up to and culminated in the Civil war. While the basic theme is historical in its foundation its interest is the fundamental one of true drama. The forces which make for these results have been marshalled upon a larger scale than was ever used or dreamed of before. Where directors of vast spectacles in the past have used hundreds Griffith uses thousands. Eighteen thousand people fill the stage which had an entire county for its background. Three thousand horses pass before your very eyes in wild dashes over miles of country roads. The decisive battles of the Civil war are reproduced in faithful detail and you see these conflicts fought again just as they were waged fifty years ago.

Cities were built up only to be destroyed by fire. One enormous battlefield, that of Petersburg, is shown stretching over an area of ten square miles and ten thousand soldiers clash in a mimic warfare that is as real as if the spectator were an eyewitness of an actual battle. There is a story of love and romance that enthralls all with its tender charm. There are tears and smiles; noble sacrifices and heroic deeds. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering that can hardly be imagined is depicted in the manner that history is made when men surrender reason to passion and engage in armed conflict.

Playing Game of Human Pawns.

The great generals of the contending armies are shown playing their desperate game with human pawns. At last came peace and Abraham Lincoln set about his superhuman task of healing the wounds of war with the great love which made him the towering figure of that age. A fanatic's bullet stilled the great heart which beat for all humanity. The South went to a new and sadder fate than that of war. Their lands were overrun by a hungry horde of vengeful politicians and grafting carpet-baggers. The poor negro was cajoled into a false interpretation of liberty and in his ignorance was led into excesses. Out of it all came the ghostly garbed crusaders to once more set things to rights. After the miserere there sounds a chorus of brotherly love in an allegorical dream which visions the re-union of the divided sections and the welding of that national spirit which has made this nation so great after its baptism in its own blood.

A wonderful score is rendered by a symphony orchestra of thirty. Recording is done upon a most stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder that his work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

KALAMAZOO TELEGRAPH-PRESS.
JANUARY 31, 1916.

THE BIRTH OF A NATION

FULLER-NOW

World's Greatest Spectacle.
ONLY A FEW SEATS LEFT
AND SELLING VERY FAST—
MAT.—25c, 50c, $1.00. EVENING—25c, 50c, $1, $1.50 and $2.
All seats on hand will be sold 2 hours before the performance for which they are held, nothing held over night.

KALAMAZOO TELEGRAPH PRESS.
JANUARY 31, 1916.

"Birth of a Nation" Proves One of Most Remarkable Pictures Ever Shown Here

FACTS TO REMEMBER ABOUT "BIRTH OF A NATION" AT FULLER:

Evening performances start promptly at 8:15.

Afternoon performances start promptly at 2:15.

Actual time of performance, two hours and 45 minutes.

All interurban cars held at night until close of show.

Number of people in organization, 50.

Number of companies on road, 30.

Number of people who have seen this great film, 5,000,000.

Closing performance Wednesday evening.

"The Birth of a Nation," that great feature picture which portrays the United States in the making during the troublesome days prior to the Civil war, at the time of that great conflict and in the re-construction days that followed, may well be termed "the eighth wonder of the world."

Undoubtedly it is the greatest film that ever will be produced. Nothing greater can possibly be conceived by that master photo-builder, D. W. Griffith. Kalamazoo people who attended the opening performance at the Fuller last evening now understand why this notable spectacle has established record-breaking runs in all the larger cities of the United States.

Show Never Stopped.

There has been a great deal of misrepresentation regarding this stirring attraction which has been spread about the country by a society of organized opposition in this city. The truth is "The Birth of a Nation" has never been interfered with in any city where it has been presented for a single performance to the people of this country. It has never caused any prejudice or trouble anywhere with the exception of a single demonstration in Boston stirred up by the same negro, one Trotter, who was ordered out of the White House for insulting the president of the United States, and in Philadelphia, where political disturbance that lasted a few minutes was made just before election time by a crowd that was supporting a candidate for the mayoralty. This candidate was beaten at the polls by over 90,000 votes. "The Birth of a Nation" has passed every recognized censor board or judicial channel except one. This applies to the Ohio board of censors, which passed judgment on the production without letting the people see it. That matter will likely be adjusted in the courts.

A Great Picture.

"The Birth of a Nation" has been proclaimed by the press of America as the greatest drama that has ever been unfolded before the world. It is an epic of the travail through which America passed before the slavery question and the right of secession was fought out and the adjustment of which brought us together in one powerful union of the mightiest nation on the fact of the globe. It is founded upon history, but treated in he board sweep of dramaic picturization and is handled by the master mind of a new form of dramatic art. Its record is the surest proof of its wide appeal and its theatrical power.

KALAMAZOO TELEGRAPH-PRESS
TUESDAY, FEBRUARY 1, 1916.

OPEN FORUM

THE BIRTH OF A NATION.

"The Birth of a Nation" was witnessed by a crowded house the first night. The audience was made up of Kalamazoo's broad minded people, a well behaved and appreciated audience.

The picture in itself is wonderful, typifying in the most part the cruelty imposed upon the south by the northern rules, not only by the blacks but by our own dearly beloved union soldiers, and how the union army killed and broke up a once honored and aristocratic southern family. The picture of loyality and patriotism to the cause the thought was right was one to be admired by any true American, North or South. In this the author shows his wonderful ability as a famous writer. In this loving home circle and pathetic scene which developed around this particular Carmen family, in this the author struck the key note to bring about his design. The author also is clever in weaving his net about the heart strings of his onlookers when he so truthfully brings up the deep seeded and true American patriotism in bringing to the northerners eye that picture of our beloved Abraham Lincoln and in this he leaves nothing undone. For we are almost forced to believe the remainder of his story, and further to make us believe his motive is right and his cause a just one, in the very close there is thrown on our canvas a picture the last view—that of the wonderful negro institute at Hampton, Virginia, out of which our own honored Booker T. Washington came. He also truthfully tells of the vast property accumulation of our black race since this suppression by that famous Ku Klux Klan, which was as we well know subdued and put an end to by our American government. The author left a great gap between that time when the negroes were stolen from Africa brought to thrich America against the ignorant will of the savage and traded off a man of war for tobacco, a great gap was left from that time up until the end of the Civil War, but a curtain is drawn before the scene of our American slave law, and the many cruelties as were brought out by Harriet Beecher Stowe of how that were beaten to death by their masters how they were hunted down like animals how the mothers were torn from their babies and while this gap was [illegible] from a race of black Africans how truely wonderful this picture would be if all sides were shown. I think the author made one great mistake in his scene and that was when this once slave just out of ignorance and with all the narrowness that such a life as our American slave lived, would possess, that when this unfortunate man comes to Congressman Stoneman he is made to feel, uncultured, uneducated, untrained as Lynch must have been at that time he was made to feel that he was equal to a race who have been trained and cultured for centuries; his bosom was made swell with that great patriot feeling that comes to human nature even the most ignorant.

Another weak point was made when the author led the negro raids a shadowy white captain showing the leadership of the superior race, and just how easily and ignorant and untrained mind can be led to do dasterdly things.

Whether it is the purpose of this book to create race feeling or not, but it is evident that it has left behind where it has been permitted to be shown a deeper race hatred we [illegible] thankful to find that we have some states in the Union who have deemed it best for all concerns to bar it from the entire states. What its effects will be under this present administration is left to be seen, but we are thankful that our people training for now these fifty years since their republic motto has taught to the descendants of those slaves a democratic and to be of real use to our sons and brothers which we have learned to honor and love and lay down our lives for. Yes, to lay down our lives to protect our more an emblem of the land we love, America. I am glad that these fifty years of instruction has taught us not to prove for social equality but to plead for a chance to make an honest living to be given work, wherein we are found qualified that we may [illegible] the white man's [illegible] has reared us from [illegible] to give us the great chance to make a living that will enable us to pay a tax to help support [illegible] and government institutions such as the [illegible] for the blind. I am glad that the people of civilization has built us up to love and adore our own race as to love American women. But those of us who [illegible]

KALAMAZOO TELEGRAPH-PRESS.
FEBRUARY 2, 1916.

BIRTH of a NATION
FULLER
LAST SHOW TONIGHT
Only a Very Few Seats Left
If You Wish Them HURRY, Please

KALAMAZOO TELEGRAPH PRESS.
FEBRUARY 2, 1916.

THE FULLER

"BIRTH OF A NATION."

The engagement of D. W. Griffith's great spectacle, The Birth of a Nation, at the Fuller theater will end with tonight's performance. This will be the last opportunity to see this mighty epoch of the world this season. It is reported that the crowds have been large and that the picture has given excellent satisfaction.

POST THEATRE BATTLE CREEK	FOUR DAYS	OPENING Thursday Night	FEB. First Mat. Feb. 4 3	Twice Daily Thereafter Evenings - - - 8:15 Matinees - - - 2:15

Coming Direct From Phenomenal Colonial Theatre Chicago Engagement

D. W. Griffith's 8th wonder of the World

3,000 HORSES

886 Performances in New York.

500 Performances in Boston.

500 Performances in Chicage.

Taken from Thomas Dixon's "The Clansman."

The most stupendous dramatic spectacle in the world.

COST $500,000



18,000 PEOPLE

200 performances each in Philadelphia. Pittsburg and St. Louis.

Highly important—"The Birth of a Nation" will never be presented in any but the highest class theatres and at prices charged for the best theatrical attractions. It will not be shown this season in Marshall, Albion, Charlotte, etc.

Took 8 months to produce

SEE decisive battles of the civil war, Sherman's march to the sea, cities built up only to be destroyed before your eyes, Grant and Lee at Appomattox, the tragedy of the death of Abraham Lincoln, Petersburg at the crest of the mighty invasion, how bravely the mothers and sisters did their part, history in the making.

PRICES: Evenings, lower floor, $1, $1.50, $2: Bal. 50c, $1: Gal. 25c. 50. All mat., lower floor and bal. 50c, $1: gal. 25c and 50. Seat sale Monday. Mail orders accompanied by remittance and stamped envelope will receive careful attention. Be sure and state which performance you desire.

BATTLE CREEK ENQUIRER. FRIDAY, JANUARY 28, 1916

JANUARY 25, 1916.

"THE BIRTH OF A NATION" CARRIES HEAVY EQUIPMENT

$500,000 Moving Picture Has Own Orchestra and 12 Stage Hands—There is 12,000 Feet of Film.

That the "Birth of a Nation," the $500,000 movie coming to the Post theater carries as much baggage and equipment as the ordinary road show, was the statement of its advance fan, Howard Herrick, who arrived here last night to make arrangements for the production here.

The company has a carload of equipment, and carries an orchestra of 25 pieces, besides 12 men for work back of the stage. Included in this list is a stage director, a carpenter, a property man, two electricians, two operators, and others.

In addition to the orchestra it takes 15 men to produce the noise effects that go with the pictures, and secure the proper effect.

"These people who produce the effects work entirely in the dark," the advance man said. "The stage director is out in front, with a switch board, and there is an elaborate system of signals with vari colored lights."

"The Birth of a Nation" uses up 12,000 feet of film, and it takes all day to set up the special screen, and the machinery used in producing the noise. We can not give a matinee here, on Thursday, the day we open, as it takes all day to set up the equipment. On all other days we will give matinees, and the country for a radius of 50 miles will be billed for the production."

GREAT INTEREST SHOWN IN "THE BIRTH OF A NATION"

People from Cities Within Radius of 50 Miles Planning on Seeing Pictures at Post Theater.

It is said that never has the coming appearance of an attraction at the Post theater aroused so much general interest as the coming of "The Birth of a Nation," the $500,000 moving picture. Calls for seat reservations have been received from cities within a radius of fifty miles and R. N. R. Wheeler, ticket agent for the Michigan Central, says that a special train will be run on the Goshen division to accomodate people in towns along that route.

"The Birth of a Nation."

By this time there is little necessity of telling folks what they may expect of "The Birth of a Nation," the wonderful photo-play feature which is to apear at Post theater Thursday, Friday, Saturday and Sunday, with three matinees, for all readers of newspapers and magazines are quite generally familiar with this unusual production. As has been the case in other cities, large and small, the films will be shown at the prices maintaining for the highest class of dramatic attractions, with $2 as the top. This alone is somewhat revolutionary for a celluloid feature, but it is a matter of record that thousands have been turned away wherever the film has been shown, and engagements originally scheduled for one week have been extended for two, three and even four weeks. Just now Detroit opera house is having this experience, cancelling other big attractions in order to satisfy the demand for the $2 film show.

"The Birth of a Nation" is more than a moving picture, however. A carload of scene and effects are carried, while an orchestra of twenty-four pieces furnishes the musical accompaniment.

Much has been written of the film, but the following review printed in the South Bend Tribune gives about as good an idea as anything the writer has seen:

"The acme of the motion picture art has been reached in 'The Birth of a Nation,' presented at the Oliver theater last night, and which will be the attraction for the entire week. Sitting in the darkened house, skeptical of the many claims made for the film, the critic (R. H. H.) was within a very few minutes finally forced to acknowledge that the panorama of events which was being unrolled before his eyes was a drama of stupendous importance, a spectacle before which all others pale into insignificance, a pageant, correct in its wealth of detail and in the characterization of the persons that have been lifted from the pages of history so that the present generation may know what their grandfathers were compelled to go through that the union might be preserved. It was all this and more; it was in fact an appeal to the emotions, the grandeur of mass and the minuteness of detail holding the audience—it was an audience and not an aggregation of spectators—tense with interest, until at times the excitement became so intense that storms of applause swept the theater from pit to dome. A superb orchestra of 24 pieces, playing a musical score synchronized to the individual scenes, had an important part in the production of the wonderful picture, the music adding greatly to the effectiveness of the scenes. In this connection it might be stated that at no time has a South Bend audience ever listened to a better balanced musical organization than that which accompanied the several thousand scenes which passed before the eyes of the audience which packed the Oliver last night.

"Although two beautiful stories of love run through 'The Birth of a Nation,' these are used chiefly as the rabbits around which to develop the greater subject, the civil war and the period of reconstruction. The magician who for the drama was 'The Clansman,' by Rev. Thomas Dixon, the playwright, D. W. Griffith, having drawn upon that novel for many of the important events thrown upon the screen. The playwright, however, was not satisfied to depend quite upon the minister's version, but has dug deep into the archives of the government for the material which has resulted in a reproduction of historical events which will live as long as this nation survives. Most prominent among these events was the call issued by Abraham Lincoln for 75,000 volunteers for three months, during which time it was expected to crush the rebellion; the battle of St. Petersburg, Va., re-fought in accordance with maps and reports in the war department at Washington and on a field laid out by West Point engineers; the surrender of Lee to Grant at Appomattox, the assassination of Lincoln at Ford's theater, and the gathering of the Ku Klux. In arranging for these wonderful scenes, Mr. Griffith has called to his assistance men who with the aid of a make-up box are able to impersonate the great men of the past period. Besides bringing before the present generation correct impersonations of Lincoln, Grant, Lee, Stanton, Sumner, the members of the war cabinet, and John Wilkes Booth, the assassin of Lincoln, Mr. Griffith has given a lifelike portrayal of Thaddeus Stevens, one of the most dominant figures in American history. As chairman of the ways and means committee in the lower house of congress during the civil war this republican representative from Lancaster, Pa., plays one of the most important parts in 'The Birth of a Nation.' His name, however, does not appear on the program, and no mention is made of him in any way during the production, but the character of Hon. Austin Stoneman is as much a counterpart of the famous abolitionist that only one guess is needed as to whom he represents. The impersonation of this famous politician is a most remarkable piece of work. Ralph Lewis, who plays the role, evidently having given much of his time to studying the peculiarities of Stevens.

"The hugeness of the subject featured in 'The Birth of a Nation' precludes any possibility of describing its magnificence in a short review. It is sufficient to state, however, that nothing in the way of a battle scene has ever been arranged upon as great a scale as the battle of St. Petersburg and that no more heart-thrilling scene has ever been witnessed than the gathering of the Ku Klux, followed by the disarming of the slaves at Piedmont, S. C. To those who desire a knowledge of history, particularly of the events embracing the civil war and the reconstruction, it is necessary, a tremendous scene and of thrilling interest, across the [illegible] Birth of a Nation."



PRESIDENT LINCOLN AND HIS CABINET
In "The Birth of a Nation," at Post Theatre, Thursday to Sunday.

THE EVENING NEWS

WEDNESDAY, JAN

A WONDERFUL FILM.

Required $500,000 to Produce the "Birth of a Nation."

The attraction at the Post theater beginning Thursday night, Feb. 3, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." There will be matinees Friday, Saturday and Sunday. This is the same production that has broken all theatrical records in New York, Boston, Chicago, Philadelphia, Pittsburgh and St. Louis. Over five million people have seen and enjoyed this wonder production. Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history.

BATTLE CREEK ENQUIRER

JANUARY 27, 1916.

A WONDERFUL FILM.

The attraction at the Post theater beginning Thursday night, Feb. 3, will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." There will be matinees Friday, Saturday and Sunday. This is the same production that has broken all theatrical records in New York, Boston, Chicago, Philadelphia, Pittsburgh and St. Louis. Over five million people have seen and enjoyed this wonder production. Mr. Griffith consumed eight months in making this picture. He employed 18,000 people and 3,000 horses and the total cost of the work reached the enormous sum of half a million dollars. The story is one of romance and adventure linked to the most vital periods of American history.

EVENING NEWS

JANUARY 28, 1916.

"The Birth of a Nation."

The one great theatrical sensation of New York, Chicago and Boston, "The Birth of a Nation," will be the attraction at the Post theater for one three nest week beginning Thursday night, with matinees Friday, Saturday and Sunday.

The first part of this D. W. Griffith spectacle unfolds scenes and incidents from the civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second part is a pictorial chronicle of reconstruction days in the South, including the carpetbagger, negro domination and the rise and growth of the Ku Klux Klan. Interwoven with the story is a tragic romance of the Blue and Gray, told by Thomas Dixon in "The Clansman" and "The Leopard's Spots."

The sale of seats will open at the box office of the theater next Monday morning but in the meantime mail orders, with remittance and proper address and special attention. The [illegible]



SCENE FROM "THE OLD HOMESTEAD"
Featuring Frank Losee, the Garden Theatre Sunday and Monday

...be is able to give remarkable color to his various interpretations.

"The Turmoil," Saturday's feature, stars Valli Valli, the English actress, whom Battle Creek saw in the flesh a few months ago, as prima donna of "The Lady in Red," and later in several...

...essence of the country where the stage can give only a painted substitute. And skillful acting, here as often, overbalance the force of the spoken word.

"The present picture version was

(Continued on Page 9.)

Every Sunday, Starting Feb. 6.

Read the Story Saturday and See The Picture Sunday.

GARDEN THEATRE PROGRAM

Sunday and Monday	Tuesday--Wednesday	Thursday and Friday	Saturday
Denman Thompson	**Helen Ware**	**Pauline Frederick**	**Julia Dean**
In	In	In	In
"The Old Homestead"	**"Cross Currents"**	**"Lydia Gilmore"**	**"The Ransom"**

10c. Shows at 1:15 2:30 3:45 5:00 6:15 7:30 8:45 10:00 10c

STRAND THEATRE

SHOWS AT
1:30
3:30
5:30
7:30
9:30
9 Reel
Production

Tues.--Wed.---Thurs.--All Star Cast of Vitagraph Players, in

"THE BATTLE CRY OF PEACE"

The Most Wonderful Film Ever Produced, Showing why the United States Should Be Prepared To Protect Itself.

A 10 Piece Orchestra at Each Performance.

Matinee and Night Prices
Children 10c
Adults 25c
Mezzine 25c
Boxes 50c
9 Reel Production

STRAND THEATRE PROGRAM

Sunday and Monday	Tuesday, Wednesday, Thursday	Friday	Saturday
Theda Bara, in	**All Star Cast in**	**Wm. Hart, in**	**Valli Valli, in**
"The Serpent"	**"The Battle Cry of Peace"**	**Between Men**	**"The Turmoil"**
10c SHOWS AT 1:15, 2:30, 3:45, 5:00, 6:15, 7:30, 8:45, 10:00—10c	PRICES Children .....10c Mezzine .....35c Adults .....25c Boxes .....50c SHOWS AT . . . 1:30, 3:30, 5:30, 7:30, 9:30	10c SHOWS AT 1:15, 2:30, 3:45, 5:00, 6:15, 7:30, 8:45, 10:00—10c	10c SHOWS AT 1:15, 2:30, 3:45, 5:00, 6:15, 7:30, 8:45, 10:00—10c



The Battle of Petersburg in "The Birth of a Nation," Post.



Comedy scene in "The Birth of a Nation," the world's greatest photo-play, at the Post theater Thursday, Friday, Saturday and Sunday, Feb. 4-5-6.

THE EVENING NEWS

JANUARY 31, 1916.

PREPARE THEATER FOR 'BIRTH OF A NATION'

ADVANCE PARTY IS HERE TO MAKE ALL CHANGES NECESSARY—BIG ORCHESTRA.

FOUR PICTURE MACHINES USED

Over 10,000 Feet of Film, Special Screen and Mechanical Effects—Seven Performances—Commission Attends First One, Thursday Night

The advance men arrived in Battle Creek today to prepare for the showing of the wonderful film, "The Birth of a Nation," which comes to the Post theater for seven performances starting with Thursday night. Fred K. Zweifel, the advance man of the attraction, headed the party of three which came to look over the theater to see what changes will have to be made so that the big orchestra, the four moving picture machines, and the machinery for the effects can be placed to permit the performances to go through without a hitch.

The picture machines will be placed in the balcony, a large number of seats having to be taken out there to provide ample room for the men to work. Two operators and an electrician will operate the mechanism.

Manager Hill of the theater has made plans for the removal of one or two rows of seats in the front of the house so that the orchestra of 28 people can be placed in the pit. The company carries an orchestra of 32 persons, which will be assisted by the regular theater orchestra. There are 52 persons in all carried in the company. A special 52 foot car is necessary to carry all the apparatus.

Manager Hill today reported that he had received 1,500 mail orders for seats, some of which call for as many as 500 or more persons. One of the local stores has ordered reservations for ten of its employes, while one of the big industrial institutions has ordered 500 seats reserved for a party from there.

Thursday night Mayor Marsh and the city commission will witness the performance as guests of Manager Hill, to censor anything that the latters should be out of. If there are any changes in the reading of the play, or any parts deleted, it will come after the commissioners have seen it in its entirety.

There will be four evening and three afternoon performances. The evening ones will start at 8:15 and the afternoons at 2:15. No one will be seated while the play is being shown. If they come in late they will have to stand until the intermission. The performance lasts three hours and 15 minutes.

BATTLE CREEK MOON-JOURNAL

MONDAY, JANUARY 31, 1916.

In The Theatre

(By The Press Agents)

"BIRTH OF A NATION"

D. W. Griffith's "The Birth of a Nation," is decidedly the most remarkable historical spectacle ever presented in America. It will be the attraction at the Post Theatre for four days beginning Thursday night with matinees Friday, Saturday and Sunday. Petersburg and Atlanta, Appomattox and Ford's Theatre, the foothills of the Carolinas and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures which took eight months to produce, cost $500,000 employed 18,000 people and 3,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1871—the period of the Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grandly epical quality of it's own which stamps it as a masterpiece of genius. It is a choral symphony of light. The battle scenes are shown on a scale and with imaginative quality that vividly resembles actual warfare. The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays Southern and old time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music and the emotion-arousing classical compositions. The synchronization of the music and the scenes is perfect.

"The Birth of a Nation."

The one great theatrical sensation of New York, Chicago and Boston, "The Birth of a Nation," will be the attraction at the Post theater for four days next week beginning Thursday night, with matinees Friday, Saturdap and Sunday.

The first part of the D. W. Griffith spectacle unrolls scenes and incidents from the Civil war on a scale of numbers, diversity and vividness new to motion pictures in America. The second part is a pictorial chronicle of Reconstruction days in the South, including the carpetbagger-negro excesses and the rise and triumph of the Ku Klux Klan. Interwoven with the whole is a double romance of the Blue and Gray, suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots."

The sale of seats will open at the box office of the theater next Monday morning but in the meantime mail orders with remittances will receive prompt and careful attention. The matinees begin at 2:15 p. m. and the night performances at 8:15 p. m.

BATTLE CREEK ENQUIRER

FEBRUARY 4, 1916

The cast of "The Birth of a Nation" is an unappreciative one. Last night the spectators applauded thunderously at times, yet the actors seemingly paid no attention.

BATTLE CREEK ENQUIRER.

THE EVENING NEWS FRIDAY, FEBRUARY 4, 1916.

ALL BOX OFFICE RECORDS IN BATTLE CREEK BROKEN

INTEREST IN "BIRTH OF A NATION" IS PAR EXCELLENCE.

Great Moving Picture Drama Opens at Post Tonight for a Four Days' Run.

Never before in the annals of Battle Creek theatricals has there been such a tremendous amount of interest shown as has been displayed for the 12 box seats for the opening engagement of the "Birth of a Nation," which opens its four days run in Battle Creek at the Post theater this evening.

When Monday morning at 9 o'clock arose the box office at the Post theater opened for the sale of this standard of all moving picture creations, "A Birth of a Nation," a queue like that of bread and meat peddlers have filled the lobby of the Battle Creek playhouse in order that they might secure seats for the various performances. For the past several mornings from 7 o'clock in the morning almost to the close of the box office in the evening right out into the street.

All records have been broken for advance sales and well it should be for Battle Creek will at last see the cap-sheaf and crowning triumph of latter day motion photography. All previous efforts fade into insignificance and pall along side of the "A Birth of a Nation."

This wonderful masterpiece stands pre-eminently alone in the world of moving picture dramas and with its wonderful symphony orchestra of 28 picked soloists, secured from the capitols of Europe, with its staff of fifteen master mechanics, master electricians and projecting impressarios, with its wonderful scenics and awe inspiring effects it is without a doubt the greatest drama as the world's greatest living producer.

Tonight Battle Creek will see upon this screen's masterpiece, "A Birth of a Nation," the curtain rising promptly at 8:15 and twice on subsequent evenings will curtains be sent up after the rise of the curtain. While the entrance has been made remain vacant. There are still good choice seats available, but if you would secure the best it is necessary to attend one of the seven performances to procure seats immediately.

POST THEATRE---NOW

WOKE THE TOWN UP

Mat. To-day 2:15 p.m.

THE BIRTH OF A NATION

To-night 8:15 p.m.

PLENTY OF GOOD SEATS LEFT FOR ALL PERFORMANCES

Last Times Mat. and Night Sunday

"BIRTH OF A NATION" GIVEN MUCH APPLAUSE

Moving Picture Show So Vivid and Realistic That It Moves Audience.

IS AN ELABORATE PRODUCTION

Music Adds Greatly to Effect Produced By Film.

House Here Seems to Sympathize With Southerners But Cheer When Colored Cadets at Hampton Institute Are Shown.

Battle Creek is in Michigan, in the northernmost tier of northern states, and this state sent its quota of men in answer to the call of Father Abraham for volunteers in the great conflict.

But that part of Battle Creek—and it was a large part, too—who saw "The Birth of a Nation" last evening at the Post theater, cheered the south, and by its applause showed its deep sympathy for the followers of the "lost cause," in the bitter reconstruction days.

If there happened to be a southerner in the Post theater last evening he probably went and looked at the map to see just exactly where he was with reference to the Mason and Dixon line.

For the benefit of those who might have overlooked reading any of the advance notices of the "Birth of a Nation," it may be said that it is an elaboration of the story, "The Clansman" by Thomas Dixon. But it tells the story of the Ku Klux Klan in a far more vivid manner and with vastly more realism than the printed word.

Before the film reaches the story of the organization and work of the southern secret organization of the whites to protect themselves against the worst elements of both races, in the sorry days following the war, there is a remarkable display of the moving picture art.

There are a number of really impressive scenes in the "Birth of a Nation," but probably the most striking of all of these is a reproduction of the battle of Gettysburg. A person forgets the arts and artifices of the film, and the music, and everything else. The spectator simply sits and is thrilled by the struggle that is enacted in a most realistic manner.

The reproducing of the fierce battles of the Civil war are thrilling in the extreme. And then there is the assassination in Ford's theater, and here too, the animated picture is made to tell the story in a manner that no other agency could. There is also a scene showing the surrender at Appomatox court house.

Perhaps the sympathy of a northern audience for the south is created when the picture shows the better element of the southerners mourning the death of Lincoln.

And then comes the carpet baggers, and all the evils they brought with them. Films picture this phase in a way to arouse the feelings of most any one but a wooden man. By the time the white garbed horsemen of the clansmen organize and win back their former birthright, the audience is fully prepared to sympathize and cheer the work of the white hosts. Excitement is intense as the story comes to a climax, the applause being almost continuous.

This is a story not familiar to the average northern bred man. The "Birth of A Nation" shows, in a manner not to be forgotten, how the south labored and suffered and endured hardships and privation in those dark days following the surrender of Lee.

But the picture is not all war and bloodshed, and clansmen. There is a pretty love story—two of them in fact—interwoven into the solid historic fabric that the picture really is. It is sentimental but gentle romance, touch of humor. To attempt to tell even fragments of the "Birth of a Nation," would mean leaving out from the enjoyment of those who are not in the production at some of the future performances here.

It is by far the most elaborate moving picture spectacle produced in Battle Creek.

The picture undertakes to tell, for the benefit no doubt of the north, of the terrible days of reconstruction—but it is doubtful if a person can see "The Birth of a Nation" and remain an advocate of war as a means of settling any world question. While the battle pictures of the civil war are really horrible, still they are not offensive. Here again the moving picture art was at its best.

Perhaps the protests that have been made against the film are not without cause. But in conclusion views taken in Hampton Institute are shown. This institution, overlooking the waters where the Monitor and Merrimac fought, is teaching the colored people of the south to work with their hands in practical trades. It is the pioneer southern training school for negroes.

When the picture is flashed on the screen showing the well-drilled white-gloved negro cadets marching with military precision, the audience applauded and showed approval of the education and rise of the race the great conflict set free.

Of course the charters of Abraham Lincoln, Grant, Lee, and other historical figures were easily recognized. But students of American history could even identify some of the other actors in the play last night. The part of the Hon. Austin Stoneman, was associated with the career of Thaddeus Stevens, a Pennsylvania politician, who actually held the views in Washington at the close of the war, that were credited last evening to Stoneman.

The picture itself was wonderful last evening, but the quality of the music that was furnished by the orchestra was fully up to the high standard established by the film.

The play lasted from 8:15 until 11, and the orchestra worked continuously, as well as the special apparatus on the stage, that made the noise of battle, the beat of horses' hoofs, and the other necessary sounds.

"The Birth of a Nation" will be repeated matinee and evening Friday, Saturday and Sunday. The house was practically filled last evening, and the sale has been large for all succeeding performances.

In The Theatre

(By The Press Agents)

"BIRTH OF A NATION"

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized musical spectacle will be the attraction at the Post Theatre for four days beginning Thursday night with matinees Friday, Saturday and Sunday. The first half of this great picture exhibits the salient events of the Civil War, which came to a close at Appomattox fifty years ago. Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre. In the second half the South's "second uprising," this time against the carpet bag regime, is shown in a thrilling story of Reconstruction days. The romance of the "little Confederate Colonel," Ben Cameron with the Northerner, Elsie Stoneman, and that of the Patriot Captain Phil Stoneman with Margaret Cameron, the Eighth Carolina lassie, maintains two threads of continuous love-interest throughout the story. The fun and frolic of plantation days as well as the heart-ache and pathos of the stricken South are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 15,000 people and 3,000 horses. There are 1,500 scenes in this great spectacle and it cost $100,000 to produce.

"BIRTH OF A NATION" IS AROUSING GREAT INTEREST

Great Demand for Seats During Appearance of Great Moving Picture Drama Coming to Post.

Probably no attraction ever booked at the Post theater is arousing so much interest as is the coming of the "Birth of a Nation," opening here Thursday for a four days engagement. The advance seat sale now amounts to well over $2,000 and requests for reservation are being constantly received from many nearby cities and villages.

There will be matinees Friday, Saturday and Sunday. The first-class metropolitan production is guaranteed to be the one shown here, carrying two cars, a symphony orchestra of 30 and a large force of carpenters, operators, electricians and effect men.

Many circumstances have conspired to make "The Birth of a Nation" the most widely discussed play in the world. Suggested by Thomas Dixon's southern novels, it embraces a far wider scope than "The Clansman" did as a play. Mr. Griffiths's new art accomplishment covers 10 years of history and pictorializes the greatest events of the war between the states as well as those of reconstruction. The glories of the confederacy, the devastation of Sherman's march to the sea, the awful siege of Petersburg, the signing of peace at Appomattox, the assassination of President Lincoln, these events pass rapidly before the enthralled spectator and lead up to the succeeding orgy of hate and oppression of the south, "the second struggle" between the north and the south, a struggle to impose carpet-bag rule upon the south. The wild adventures and achievements of the Ku Klux Klan dominate the final scenes, which yield a happy ending to the double romance of southern and northern sweethearts.

AT THE POST.

"The Birth of a Nation," which will open its four days' engagement at the Post Theatre tonight, shows the new method of writing history on the film. David W. Griffith, the brilliant producer of this marvelous masterpiece, recently said: "The modern historian must use the camera. It is the instrument with which history is beginning to be written. In time it will be used in place of the typewriter. We may not live to see it, but one of these days each house will have a receptacle for films. When one wants to refresh one's mind about an historical incident, schools will look to an encyclopaedia to read what happened. Instead, someone will project the picture on the screen, and a story that needs no words will be pictorially told. By then the operation of a motion picture machine will be as much like as putting a record on a phonograph." This is the same showing which closed a most remarkable eight months' engagement in Chicago last December, and is coming here with its full symphonic presentation. Patrons should remember the curtain rises at 8:15 promptly at night and 2:15 in the afternoon.

"THE BIRTH OF A NATION"

Celluloid melodrama at two dollars per thrill made its debut in Battle Creek last evening in the form of "The Birth of a Nation," in all probability the most famous film ever produced and at any rate the only one for which flesh-and-blood prices are exacted. It was very evident, however, that the immense audience felt no regret over the scale of tariffs.

From any standpoint, "The Birth of a Nation" is a wonderful thing. Photographically it is marvelous, dramatically it is intensely gripping and terribly human, and historically it is nearer the truth than anything that has ever been acted and nearer than many things that have been written. Nothing on record has ever been produced in history, novel, or play that could begin to tell the South's side of the Civil War so clearly as this photo-drama.

Last evening's audience, being at least nine-tenths Wolverine, could be considered as typically Yankee in character. Yet the motives, the sacrifices, the heroisms of the South were cheered to the echo and the battle triumphs of the North did not begin to stir the enthusiasm that flamed up with every mention of a "reunited country." A more certain testimonial of the effacement of the once em-

ton is reproduced in detail—auditorium, boxes, stage and all. The curtain rises and the play, "Our American Cousins" begins. Lincoln arrives, bows to the applauding audience, and settles down to enjoy the drama. His bodyguard deserts his post, to get a view of the stage, and the assassin John Wilkes Booth creeps into the President's box. The assassination and the panic that follows is wonderfully worked out, every detail founded on historical fact.

Awed by the battle scenes, moved to tears by the ravagings of the South, brought to profound silence by the assassination of Lincoln, the audience last evening seemed to find outlet for a multitude of suppressed emotion with the introduction of the Ku Klux Klan into the action. As the Klan gained strength, the enthusiasm of the audience developed and finally when the full three thousand horsemen, in white regalia, plunged forward to the relief of the negro-ridden villages, the theater fairly rocked with cheers. Seldom is such a free display of the emotions seen in a playhouse.

The success of "The Birth of a Nation" does not depend on its spectacular nature, though in this respect the films beggar description. Nor does it depend on the romances interwoven, though they are delightfully real. The music, well played by an orchestra of twenty-four men, is a factor, the score being written to dove-tail the pictures. The "effects" produced behind the screen add strength. Altogether it is a combination that thrills—and educates.

The acting company is highly proficient. Henry Walthall as the "little colonel" is a handsome, manly person, and an excellent actor. Lillian Gish as his Northern sweetheart is sweet, attractive and capable. Spottiswood Aitkin, whom Battle Creek may recall as a member of the original Post Theater Stock company—along with Jane Oaker, Hale Hamilton, Carl Ekstrom, Dorcas Mayo and others—is efficient as Dr. Cameron, and Josephine Crowell motherly and emotionally perfect as Mrs. Cameron. Mariam Cooper and Mae Marsh as the Cameron girls are ideal. Even the villains—George Seigmen as the Negro lieutenant-governor, Ralph Lewis as Hon. Austin Stoneman, Walter Long as the renegade Negro (but—could not be in better hands. The historical characters are remarkably true to the pictures of history; the Lincoln of Joseph Henabery being the most notable, though Sherman, Grant, Lee, and others are perfectly characterized.

"The Birth of a Nation" is no fairy tale. It is not even pleasant. But it family loves a girl in the other. The call of war tears all this asunder. Two of the Camerons fall on the field of battle and one of them, finding his former chum on the battlefield, dies in his arms. The Northern girl becomes a war nurse and helps bring her Southern lover, a colonel in the army, back to convalescence. The audience sees the Cameron family dwindle, through war and its after-effects, the fine old mansion fall into decay, the father fate to an unnatural old age. Of course, in the end "all is happy," for those who survive but the sufferings of the two families are written with almost brutal force.

Interspersed with the human element of the play are the wonderful battle scenes, the artillery duels in the night, Sherman's march to the sea (depicted from the Southern standpoint, showing the suffering of the South's women and children, the burned homes, the pillaged farms), the cavalry charges, the infantry slaughter, the terrible trenches of dead and dying—in short every proof of the time-worn assertion that "War is hell." No more spectacular creation could be imagined than the films that show the bombardment and burning of Atlanta and the mad flight of its thousands of people.

Events follow chronologically, leading up to the surrender of Lee to Grant, the efforts of Northern Radicals to make President Lincoln punish the South, the unfolding of Lincoln's reconstruction plans, the assassination of Lincoln, the invasion of the South by carpetbaggers, the Negro legislature in session, the election of a black lieutenant governor, the rapine and murder of whites by blacks and finally the organization of the Ku Klux Klan and the effectiveness of its work in making the South a place where white men could live and protect their families and property.

Each of the scenes is a masterpiece. For instance, to show Lincoln's assassination, Ford's theater in Washing-

inent Mason and Dixon's line could not have been sought.

"The Birth of a Nation" skillfully depicts the peace and plenty of the South before the war, showing the fine hospitality, the contentment of its negroes, the beauty of its women, the chivalry of its men. It shows, too, the reasons why the South believed state's rights were worthy of more consideration than the Administration at Washington was willing to concede.

Events follow as if in unfolding the pages of United States history. Southern boys leave for the front, and wives, mothers and sweethearts stay at home, to weep and pray. The same scenes are shown in the North, but then comes an element which Northerners have generally overlooked—how the South suffered from guerilla warfare, how bands of raiders robbed, pillaged and burned Southern homes, how they slew the old men and maltreated the women, while the flower of the country was being thrown against the onsweeping wave of blue from the North.

A more intimate touch is given at this by introducing the two families, the Camerons of the South and the Stonemans of the North. The boys are chums, and one of them in each drives home two messages—the folly of union and the futility of armed conflict—with a tremendous force.

Some people have said this film maligns the Negro race, but this contention seems a fallacy. The most sable black is delineated in all its brutality and animalism, but it is clearly shown how the white man was responsible for most of it. Fortunately, the producer had the fairness and judgment to close the film with a view of the Negro of today, in the Hampton Institute, as the rare, in industrial life, in scholastic acquirements and self-control in a manner to make both the anti-Semitism and pro-Semitism breed of blacks little more than a grotesque memory.

After witnessing the "The Birth of a Nation," Battle Creek readily understands why millions of people have paid capacities Broadway prices to see "only a film."

(I. B. C.)

—POST— THEATRE TONIGHT | **FOUR DAYS** | OPENING TO NIGHT | MATINEES FRIDAY SATURDAY SUNDAY | Evenings 8:15 Matinees 2:15 Nobody Seated After Rise of Curtain

COMING DIRECT FROM PHENOMENAL COLONIAL THEATRE, CHICAGO, ENGAGEMENT

D. W. GRIFFITH'S 8th Wonder of the World

18,000 PEOPLE

886 Performances in New York

500 Performances in Boston

500 Performances in Chicago



3,000 HORSES

200 Performances Each in Philadelphia, Pittsburg and St. Louis

COST $500,000

Took 8 Months To Produce

Taken from Thomas Dixon's "The Clansman"

Most Stupendous Dramatic Spectacle in the World

HIGHLY IMPORTANT. "THE BIRTH OF A NATION" will never be presented in any but the Highest Class Theaters and at prices charged for the best theatrical attractions. It will not be shown this season in Marshall, Albion, Charlotte, etc.

SEE DECISIVE BATTLES OF THE CIVIL WAR, SHERMAN'S MARCH TO THE SEA, CITIES BUILT UP ONLY TO BE DESTROYED BEFORE YOUR EYES, GRANT AND LEE AT APPOMATTOX, THE TRAGEDY OF THE DEATH OF ABRAHAM LINCOLN, PETERSBURG AT THE CREST OF THE MIGHTY INVASION, HOW BRAVELY THE MOTHERS AND SISTERS DID THEIR PART, HISTORY IN THE MAKING.

PRICES: Evenings, Lower Floor, $1, $1.50 & $2 Balcony $1 & 50c; Gallery 25c-50c | ALL MATINEES, LOWER FLOOR AND BALCONY 50c, $1; Gallery 25c & 50c | Seats Now Selling

NOTE—Under No Conditions Will Seat Reservations Be Held After 12 O'clock Noon on Day of Exhibition. Plenty of Seats for Each Performance Left

POST THEATRE Beginning TONIGHT

MATINEES FRIDAY, SATURDAY AND SUNDAY

Seats Now Selling. Evg's. 25c to $2.00, Mats. 25c to $1.00

D. W. GRIFFITH'S

18,000 People



3,000 Horses

THE WORLD'S MIGHTIEST SPECTACLE

AT THE POST.

"The Birth of a Nation," which will open its four days' engagement at the Post theatre tonight, shows the new method of writing history on the film. David W. Griffith, the brilliant producer of this marvelous masterpiece, recently said: "The modern historian must use the camera. It is the instrument with which history is beginning to be written. In time it will be used in place of the typewriter. We may not live to see it, but one of these days each books will have a re-contacts by films. When one wants to refresh one's mind about an historical incident, nobody will look to encyclopaedia to read what happened. Instead, someone will project the picture on the screen, and a story that needs no words will be pictorially told. By then the operation of a motion picture machine will be as familiar as putting a record on a phonograph." This is the same picture which played a most remarkable eight months' engagement in Chicago that interests, and is coming here with its full symphonic orchestra. Patrons should remember the curtain rises at 1:15 promptly at night and 2:15 in the afternoon.

'BIRTH OF A NATION' SHOWS CIVIL WAR DAYS

IS MOST REALISTIC FILM EVER SHOWN ON THE SCREEN—CROWDED HOUSE SAW IT.

AUDIENCE LOUD IN APPLAUSE

Showed Appreciation of Many Features of Remarkable Drama of Days Before, During and After the Rebellion—Is Here Four Days.

FACTS TO REMEMBER ABOUT "BIRTH OF A NATION" AT THE POST.

Evening performances start promptly at 8:15.

Afternoon performances start promptly at 2:15.

Actual time of performance, two hours and 45 minutes.

All interurban cars held at night until close of show.

Number of people in organization, 50.

Number of companies on road, 30.

Number of people who have seen this great film, 5,000,000.

Closing performance Sunday evening.

Patriotism, an appreciation of the problems of south, a dread of the horrors of war, a pride for one's race, a realization of the sacrifice of those who fought in the Civil war—these are all taught by the "The Birth of a Nation," the most elaborate film production shown in Battle Creek, which opened last evening at the Post theater, and which continues until Sunday night, matinee and evening.

The film shows the life of the north and south before the war, and then the actual battles of the great conflict, with a realistic presentation of the terror spread by Sherman's march to the sea. There are pictures of Lincoln, in his capacity as a merciful president, and then his assassination in Ford's theater is acted out with impressive reality.

The decolation of the south, at the close of the war, when the worn out soldiers return home to build up their country is also pictured in a very effective way.

And then comes the carpet baggars, and all the evils they brought with them. Films picture this abuse in a way to arouse the feelings of most any one but a wooden man. By the time the white garbed horsemen of the clansmen organize and win back their former birthright, the audience is fully prepared to sympathize and cheer the work of the white hosts. Excitement is intense as the story comes to a climax, the applause being almost continuous.

But the picture is not all war, and bloodshed, and clansmen. There is a pretty love story—two of them in fact—interwoven into the solid history that the picture deals in. Its a conventional but pretty romance, and there is even an occasional touch of humor. To attempt to tell the story of the "Birth of a Nation," would doubtless detract from the enjoyment of those who are still to see the production at some of the future performances here.

Perhaps the protests that have been made against the film are not without cause. But in conjuction views taken in Hampton Institute are shown. This institution, overlooking the waters where the Monitor and Merrimac fought, is teaching the colored people of the south to work with their hands in practical trades. It is the pioneer southern training school for negroes.

When the picture is flashed on the screen showing the well-drilled white-gloved negro cadets marching with military precision, the audience applauded and showed approval of the education and rise of the race the great conflict set free.

Of course the characters of Abraham Lincoln, Grant, Lee and other historical figures were partly responsible for students of American history could even identify some of the chief actors in the play last night. The part of the Hon. Austin Stoneman, who associated with the career of Thaddeus Stevens, a Pennsylvania politician, and actually sat in the cabinet in Washington at the close of the war, that have credited that drama to Stoneman.

NOTED FILM MEETING A WONDERFUL RECEPTION

"BIRTH OF A NATION" IS APPLAUDED AT EVERY TURN.

Large Audiences Saw It Yesterday at the Post Theater and Appreciated It to the Uttermost.

"The Birth of a Nation" played its third performance in Battle Creek last night at the Post theater, and to its third large house. And it was an enthusiastic audience that greeted it. There were tears for its pathetic places, and cheers for its thrills. And after it was all over those who saw it agreed with the 5,000,000 or more others who have witnessed the production in proclaiming the picture and the story that it tells and the moral that it conveys, a peer in its class.

"The Birth of a Nation" tells the story of the thrilling scenes before, during and after the Civil war. Its battle scenes and its wartime episodes are realistic to the extreme, the horrors being given equal prominence with the deeds of heroism.

And after all the war came the days of the reconstruction period, the days following the assassination of President Lincoln, the days that meant as much to the union as any in its history. And it was the work of the Ku Klux Klan in this period which perhaps elicited the greatest applause from the audience, the thrilling deeds of this noble band of men being pictured in their best light.

The story of "The Birth of a Nation" followed largely the story of "The Clansman," being changed only in a few minor details. An audience even larger than that of last night greeted it yesterday afternoon. The noted picture is here today and tomorrow, for afternoon and evening performances, the afternoon ones starting at 2:15 and the evening ones at 8:15. The production carries its own orchestra, and the music gives added interest and force to the stirring scenes and the story woven into them.

WILL HOLD FOR MATINEE.

The management of the Post theater announces that the Goshen train on the Michigan Central will be held until 5:20 p. m. to accomodate those attending the matinee of the "Birth of a Nation" today and who live along the line.

BATTLE CREEK MOON-JOURNAL

The Ku Klux Klan which forms such an interesting part in "The Birth of a Nation," was organized as a secret and social band in Tennessee in May, 1866. The title was taken from the Greek word kuklos, meaning circle. The third word klan was added by the members who were in a large percentage descended from the Scotch who settled in old Virginia. In subsequent years when the klans went forth to put down the desperadoes who swarmed down from the north to grab everything in sight in the south the riders adopted the emblem of the fiery cross which the Scotch Highlanders had long used as a call to battle in the early days of wars in their native land.

EVENING NEWS

At the Post Theatre

"Birth of Nation."

The engagement of David W. Griffith's wonderful spectacle, "The Birth of a Nation," will come to a close with two performances at the Post theater tomorrow. This will be positively the last engagement in this vicinity this season.

Before the presentation of this great spectacle in the big cities of the north there were but few outside of special students of history who knew the real story of the Ku Klux Klan. In the eyes of many this was an unlawful and murderous organization. The scenes showing the activities of this mysterious body of men are all taken from the histories of the United States which treat of the period of reconstruction, and most of which were written by northern historians. As a matter of fact the Ku Klux Klan saved the south from a disaster which, if unchecked, would have brought that part of our now united country to absolute ruin. With a membership of over 500,000 of the flower of southern manhood when its work was done it was disbanded in a day.

The common disguise of the Ku Klux consisted of a white mask, a toll cardboard hat and a gown that covered the whole person. The language of the warnings was always mysterious. The paper on which they were written was often adorned with pictures of crossed swords, coffins, skull and cross bones, a bloody moon, or a train or cars, each labeled K. K. K. Children are admitted and there are plenty of good seats left.

POST THEATRE TODAY - 2:15
NIGHT 8:15

LAST TIMES TOMORROW

D. W. GRIFFITH'S MASTERPIECE

PLENTY GOOD SEATS LEFT

THE BIRTH OF A NATION

PLENTY GOOD SEATS LEFT

Prices 25c, 50c, $1.00, $1.50, $2.00



Lillian Gish, who plays the female lead role in the spectacle "The Birth of a Nation" at Post theater, last times today.

AT THE POST

"Birth of Nation."

The engagement of David W. Griffith's wonderful spectacle, "The Birth of a Nation," will come to a close with two performances at the Post theater today. This will be positively the last engagement in this vicinity this season.

Before the presentation of this great spectacle in the big cities of the north there were but few outside of special students of history who knew the real story of the Ku Klux Klan. In the eyes of many this was an unlawful and murderous organization. The scenes showing the activities of this mysterious body of men are all taken from the histories of the United States which treat of the period of reconstruction, and most of which were written by northern historians. As a matter of fact the Ku Klux Klan saved the south from a disaster which, if unchecked, would have brought that part of our now united country to absolute ruin. With a membership of over 500,000 of the flower of southern manhood when its work was done it was disbanded in a day.

The common disguise of the Ku Klux consisted of a white mask, a toll cardboard hat and a gown that covered the whole person. The language of the warnings was always mysterious. The paper on which they were written was often adorned with pictures of crossed swords, coffins, skull and cross bones, a bloody moon, or a train of cars, each labeled K. K. K. Children are admitted and there are plenty of good seats left.

"Daddy Long-Legs."

An avalanche of mail orders and reiterated requests over the telephone

BATTLE CREEK'S POST THEATRE

THEATRE BEAUTIFUL

DAY 2:15 :-: NIGHT 8:15

LAST TIMES TODAY

SUNDAY---PLENTY OF GOOD SEATS

D. W. GRIFFITH'S MASTERPIECE

PLENTY GOOD SEATS LEFT HURRY TO THE POST

THE BIRTH OF A NATION

PLENTY GOOD SEATS LEFT HURRY TO THE POST

Prices 25c, 50c, $1.00, $1.50, $2.00

NO RESERVATIONS HELD AFTER 5 P. M.

CONFEDERATES LEAVING FOR THE FRONT



One of the spectacular scenes in "The Birth of a Nation" which will begin a three-days' engagement at the Gladmer, Monday, February 7.

"The Birth of a Nation."

The engagement of "The Birth of a Nation" at the Gladmer theater will commence next Monday night and will continue for three days. There will be matinees Tuesday and Wednesday. The sale of seats will open at the box office Friday morning, but in the meantime mail orders will receive careful attention if accompanied by remittances. The great spectacle will be given here exactly as in New York and Chicago. There will be a large symphony orchestra and a large staff of operators, electricians and effect men. The large picture booth, which is 10 feet wide and nine feet deep, will be placed on the ground floor to insure perfect projection. Two 60-foot baggage cars are required to transport this production.

GLADMER THEATRE

THREE DAYS OPENING MONDAY NIGHT FEB. 7

First Matinee Tues., Feb. 8

TWICE DAILY THEREAFTER

Evenings, 8:15

Matinees, 2:15

CHILDREN ADMITTED AT ALL PERFORMANCES

D. W. Griffith's 8th Wonder of The World

18,000 PEOPLE

886 Performances In New York

500 Performances In Boston

456 Performances In Chicago

THE BIRTH OF A NATION

3,000 HORSES

200 Performances Each in Philadelphia, Pittsburg and St. Louis

COST $500,000

Took 8 Months To Produce

TAKEN FROM THOS. DIXON'S "THE CLANSMAN"

SYMPHONY ORCHESTRA of 30

The Most Stupendous Dramatic Spectacle in the World

HIGHLY IMPORTANT "THE BIRTH OF A NATION" will never be presented in any but highest class theatres and at prices charged

STATE JOURNAL

LANSING, MICHIGAN, FRIDAY, JANUARY 28, 1916

Saturday: Snow or sleet.

PRICE TWO CENTS

NEGROES START FIGHT TO BAR "MOVIE" FEATURE

ASK POLICE BOARD TO SUPPRESS "BIRTH OF A NATION."

IS BOOKED AT GLADMER

Picture Will Have To Be Exhibited to Censors at Special Exhibition Before Being Shown.

Formal protest against the presentation here of "The Birth of a Nation" was lodged with the city clerk today by Charles H. Campbell, president of the Negro Civic League.

The film, it is generally believed, was the primary object against which the recent "racial prejudice" ordinance was directed. The ordinance was passed, it is said, at the instance of Lansing negroes, who are said to have had in mind the attempt sooner or later to produce the film in Lansing.

Mayors Refuse Ordinance.

The colored men's organization, through Mr. Campbell as its spokesman, alleges that the film depicts some phases of the evolution of the race wrongly that are decidedly uncomplimentary to the negro race, and that the tendency of the picture is to stir up racial prejudice against the blacks.

At the suggestion of Rev. J. W. Jerome of the African Methodist church, the Lansing ministers' association passed a resolution favoring the ordinance, and this was presented to the council members, with introduction of the measure.

"The Birth of a Nation" is booked for the Gladmer theater for the three days of February 7, 8 and 9. Howard Herrick, business manager of the production, while in Lansing, Friday, booked an appearance at Battle Creek, where colored residents entered a protest against the picture being shown. The mayor and city attorney of Battle Creek made a special trip to Detroit to see the picture, which is now running there, and on their return the mayor announced the picture to the highest sense. Similar protests

---

Burgess and wife, lots Nos. 30 and 31, Clear's addition, city of Lansing.

Jasper Nichols to George Gordon

posed ... basis of national defense.

Another resolution recommended

LAMPSHADE STOCKING LATEST FAD INTRODUCED IN WOMEN'S WEAR



The lampshade stocking.

Since fashion now cuts the fair ones' skirts at lengths that make it unnecessary for curious males to wait for windy days to note hosiery innovations, observers will soon have the opportunity of being entranced at the vision of a dashy new style in stockings—the "Lampshade," they call it.

Nothing new is claimed for the use of a stocking as a pocket. When Queen Isabella gave her jewels to Columbus she probably turned her back on him, hitched up her royal sparklers that were to send him on his way to fame. But the receptacle was just a stocking without any adjustments.

Now, however, comes a stocking bearing a pocket, with a flap and a clasp. Small change, powder puffs, chewing gum and shopping lists may

---

Agency

Board"

Auto. 2022

g Grow

ormously in the last few
he owners of real estate.
become a stockholder in
iously have things looked
they look today.

NORTH BUTLER STREET—Six-room house; paved street and car line; house modern; good garage. We can sell this for $2,800.

W. ST. JOSEPH STREET—Nearly new six-room stucco house, strictly modern, with oak finish and floors below. $3,100 takes it. $1,100 cash and $18 per month.

N. WALNUT STREET—New six-room strictly modern house; two-compartment cellar; oak finish and floors below; soft water plumbing; everything just right. $3,500—can name easy terms, too. See us now if you are looking for a desirable house in the northwestern section.

YES, WE HANDLE FARMS, TOO—40 acres, 6 miles from Lansing and 4 miles from two shipping points; 7-room house, full basement barn; all under cultivation. $4,000 takes it. Will take Lansing property up to $2,500 in exchange.

GOOD RESIDENCE LOTS—ALL SECTIONS
MONEY TO LOAN ON REAL ESTATE

Real Estate
Loans
Insurance
Investments

The J. W. BAILEY CO.
Established 28 Years
Prudden Blk.

Office open
Wed. and
Sat.
Evenings

NO TIME LIKE THE PRESENT TO—

Buy A Home

You are making your home in the "Best City in Michigan." There is no reason why you should not own it. Let us help you to it.

A Few Choice Listings

A beautiful home on West Main street. 7 rooms and bath, all modern, including hot and cold soft water plumbing Lot 36 ft. by 8 rods. A splendid home Let us show you this. $3,300.

7 rooms and bath on 11-rod lot running back to 33-ft. alley, on west side, one block from car line. 44 feet frontage, with nice shade. $2,800 on terms. Less than that for cash.

7 rooms on Kalamazoo street, near Pennsylvania avenue. Sewer, gas, electric lights, toilet. A good buy. House in good condition. $2,200. Can manage with $250 down.

9-room house on E. Saginaw street, near all the factories in that section. $2,100. A good buy for roomers or boarding house.

SELECT YOUR SITE FROM THESE LOTS

A beautiful corner lot, 54 ft. by 11 rods, with all improvements for $525. Can arrange terms with $100 down. N. E. section.

3 good lots on Pennsylvania North, facing the east, at $675 each. Here is a good buy. Will sell singly.

Beautiful corner lot on Michigan Avenue East, 4x8 rods. See about this.

Several nice lots in northwest section at $500. One at $450.

EVERYTHING IN REAL ESTATE

Young Bros. Realty Co.

GENERAL INSURANCE

Joseph
rn, 2x8
e thing
ance at
t be a
Who's

all the
l estate

West
, 2x10
, terms.

y mod-
room or
me up-
a house
ll fruit,
ch. Ave.,
$2,200

SINCE I READ the description above, I wish I had more money. I wouldn't let that one get away.

ONE ON CHELSEA—Good to $2,500, first payment $200.

FIVE ROOMS AND BATH, bungalow, modern, full basement, built this past summer, fireplace and nicely decorated, lot 60 ft.x12 rods, 1 block from S. Washington Ave. Price, $2,450, terms.

SEVEN-ROOM HOUSE, west side, mile circle, bedroom or den downstairs, modern. Price $2,800 with $300 down.

EIGHT ROOMS AND BATH, white enamel finish, soft water plumbing, hot air furnace, lot 74 ft.x150 ft., large barn, cost $1,200 to build, $5,000 or will sell 38 ft.x150 ft. with the house on for $2,500 with $500 down.

SIX-ROOM HOUSE, East Shiawassee st., $2,100, terms.

NEW 5-ROOM BUNGALOW, modern, southeast of Res. Lot is 47 ft.x88 ft. Price $2,350, terms.

NEW HOUSE, southeast section, 6 rooms and bath, east front, 2x9 rod lot, $2,400, with $300 down.

NEW BUNGALOW, west side, oak finish, modern, very complete in all its details. $2,800 with $300 down.

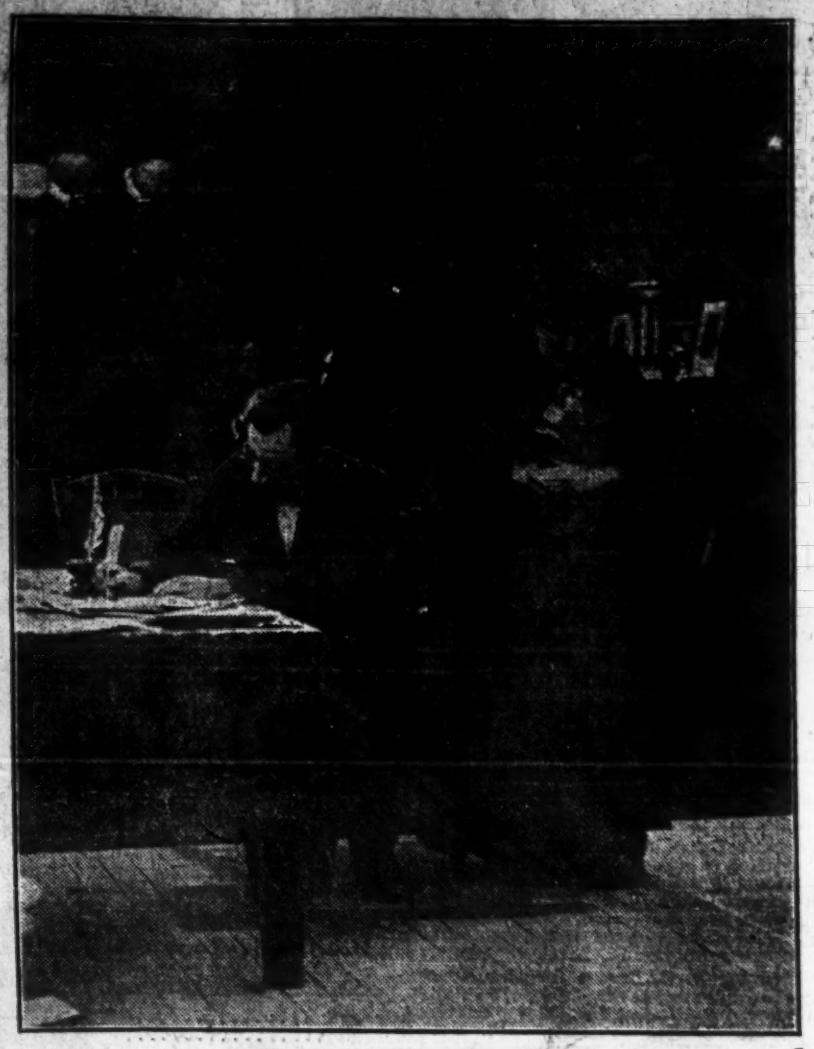
SEVEN-ROOM HOUSE, 5-minute walk from Sauger and Olds factories, on Charlton terrace. $2,100 with $175 down, balance $15 month.

Webb

has many more good ones, but he is going out now to view the parade and hasn't time to tell you of the rest of them.

"210 Prudden Bldg"

Lincoln Signing a Pardon



From "The Birth of a Nation"

BIRTH OF A NATION

D. W. Griffith's superb spectacle, "The Birth of a Nation," will be the attraction at the Gladmer Theater for three days next week beginning with Monday night with matinees Tuesday and Wednesday. The only opportunity to see this wonderful production in this city will be during the coming week because the contract between the Epoch Producing Corporation and the Gladmer Theater management expressly provides that "The Birth of a Nation" will never be presented in this city in any other theater than the Gladmer.

The story of this wonderful historical and romantic offering begins in the seventeenth century with the coming of African slavery to America. Its progress is closely allied to phases of the slavery question and its bearing upon the history of the United States. In the wake of the abolition movement comes the Civil war with its terrific battles; Sherman's march to the sea; the burning of Atlanta; the fall of Petersburg; Lee's surrender to Grant; the assassination of President Lincoln; the ordeal of the Reconstruction period; the Klu Klux Klan's solution of the problem and the final establishment of an everlasting peace. These historical scenes are all shown in a way that links history to romance. It is all portrayed upon the largest plan ever conceived and executed by any artist in the world.

There are thrills and throbs enough for several plays and the appeal is gripping and vital. There will be two performances daily after the opening night and there will be plenty of good seats at prices to suit all purses. The sale of seats will open at the [illegible] office Friday and in the [illegible] mail orders will be rec[illegible]

"The Birth of a Nation."

One of the many reasons for the great success of "The Birth of a Nation," which will play a three-days' engagement at the Gladmer theater next week beginning Monday night with matinees Tuesday and Wednesday, is said to be the unusual quality of the actors under the direction of David W. Griffith. Their work is described as the farthest removed from the rough-and-ready methods and horseplay of a great deal of picture production. Henry B. Walthall's Ben Cameron, "the Little Confederate Colonel," is a fine, sincere and subtle piece of characterization, while the Elsie Stoneman of Lillian Gish, the Flora Cameron of Mae Marsh and the Margaret Cameron of Miriam Cooper are all delightful feminine portrayals. Very notable are the impersonations of the great historical figures: Joseph Henabery as Abraham Lincoln, Donald Crisp as U. S. Grant, Howard Gaye as Robert E. Lee, Raoul Walsh as John Wilkes Booth and Ralph Lewis as Austin Stoneman, a character partly modeled after Thaddeus Stevens. Josephine Crowell as Mrs. Cameron and Spottiswoode Aiken as Dr. Cameron are splendid types of the old southern aristocracy. The sale of seats will open at the box office Friday. There will be matinees Tuesday and Wednesday.

GLADMER THEATER Three Days Opening MONDAY NIGHT **FEB. 7th**

MATINEES, TUESDAY AND WEDNESDAY

D. W. GRIFFITH'S

THE WORLD'S MIGHTIEST SPECTACLE

THE BIRTH OF A NATION

SEEN BY FIVE MILLION PEOPLE

SEATS, FRIDAY; MAIL ORDERS NOW. PRICES: EVENINGS 25c TO $2.00; MATINEES, 25c TO $1.00



Mae Marsh in "The Birth of a Nation"



HERE'S MORE ADVERTISING FOR BIG FILM

'Birth of Nation' Business Manager Allows Presentation of Production Shouldn't and Can't Be Stopped by Negroes

SAYS BLACKS HAVE LOBBY

Howard Herrick Draws From Long Experience as Press Agent to Tell Why Griffith's Picture Won't Be Prohibited.

There isn't one chance in as many thousand as you care to put it that "The Birth of a Nation" will be stopped, said Howard Herrick, business manager of the production who is here superintending the advance work in connection with the film's scheduled appearance at the Gladmer, February 7, 8 and 9.

He had just been reading the evening newspaper account of the Negro Civic league's efforts to prevent the exhibition of the picture.

"We've been through this same thing time and time again," he continued. "Personally, I've had a lot of experience with it because I was out ahead of the showings for three years before I went with 'The Birth of a Nation.'

"It seems the presentation of 'The Birth of a Nation' has probably aroused more opposition than any picture ever produced. Personally, I've had to deal with organizations of all kinds, from the Ku Klux Klan to the Women's Christian Temperance union, and I've had to battle in almost every city in America. The first half of the 'Birth of a Nation' is historical, and the last half of the picture is a graphic appeal against intermarriage of the races. Naturally, the Negroes don't like that part of the picture, and they have fought it in every way they could. They have failed in every city in which the picture has been shown, and they will fail in Lansing.

"The Negroes have the right to appeal to the board of censors, and they have done so in every city. The board of censors has always viewed the picture and passed it without a single change. Why should it be changed? It is a true picture of history, and it is not intended to offend anyone. It is a wonderful picture, and I am sure that Lansing people will appreciate it.

"The Negroes have been trying to get the picture stopped in Lansing for the last week, and they have failed. They have appealed to the mayor, to the city commissioners, to the board of censors, and to the courts, and they have failed in every instance. They have appealed to the governor of Michigan, and he has refused to interfere. They have appealed to the governor of Massachusetts, and he refused to interfere. They have appealed to the governor of Illinois, and he refused to interfere. They have appealed to the governor of Missouri, and he refused to interfere. They have appealed to the governor of Minnesota, and he refused to interfere. They have appealed to the governor of Kansas, and he refused to interfere. They have appealed to the governor of Nebraska, and he refused to interfere. They have appealed to the governor of Iowa, and he refused to interfere. They have appealed to the governor of Wisconsin, and he refused to interfere. They have appealed to the governor of Indiana, and he refused to interfere. They have appealed to the governor of Ohio, and he refused to interfere. They have appealed to the governor of Pennsylvania, and he refused to interfere. They have appealed to the governor of New York, and he refused to interfere. They have appealed to the governor of New Jersey, and he refused to interfere. They have appealed to the governor of Connecticut, and he refused to interfere. They have appealed to the governor of Rhode Island, and he refused to interfere. They have appealed to the governor of Vermont, and he refused to interfere. They have appealed to the governor of New Hampshire, and he refused to interfere. They have appealed to the governor of Maine, and he refused to interfere. They have appealed to the governor of Delaware, and he refused to interfere. They have appealed to the governor of Maryland, and he refused to interfere. They have appealed to the governor of Virginia, and he refused to interfere. They have appealed to the governor of West Virginia, and he refused to interfere. They have appealed to the governor of Kentucky, and he refused to interfere. They have appealed to the governor of Tennessee, and he refused to interfere. They have appealed to the governor of North Carolina, and he refused to interfere. They have appealed to the governor of South Carolina, and he refused to interfere. They have appealed to the governor of Georgia, and he refused to interfere. They have appealed to the governor of Florida, and he refused to interfere. They have appealed to the governor of Alabama, and he refused to interfere. They have appealed to the governor of Mississippi, and he refused to interfere. They have appealed to the governor of Louisiana, and he refused to interfere. They have appealed to the governor of Texas, and he refused to interfere. They have appealed to the governor of Arkansas, and he refused to interfere. They have appealed to the governor of Oklahoma, and he refused to interfere. They have appealed to the governor of New Mexico, and he refused to interfere. They have appealed to the governor of Arizona, and he refused to interfere. They have appealed to the governor of California, and he refused to interfere. They have appealed to the governor of Oregon, and he refused to interfere. They have appealed to the governor of Washington, and he refused to interfere. They have appealed to the governor of Idaho, and he refused to interfere. They have appealed to the governor of Montana, and he refused to interfere. They have appealed to the governor of Wyoming, and he refused to interfere. They have appealed to the governor of Colorado, and he refused to interfere. They have appealed to the governor of Utah, and he refused to interfere. They have appealed to the governor of Nevada, and he refused to interfere. They have appealed to the governor of Alaska, and he refused to interfere. They have appealed to the governor of Hawaii, and he refused to interfere. They have appealed to the governor of the Philippines, and he refused to interfere. They have appealed to the governor of Porto Rico, and he refused to interfere. They have appealed to the governor of the Virgin Islands, and he refused to interfere. They have appealed to the governor of the Panama Canal Zone, and he refused to interfere. They have appealed to the governor of the Hawaiian Islands, and he refused to interfere. They have appealed to the governor of the Philippine Islands, and he refused to interfere. They have appealed to the governor of the Canal Zone, and he refused to interfere. They have appealed to the governor of the Panama Canal, and he refused to interfere. They have appealed to the governor of the Panama Canal Zone, and he refused to interfere. They have appealed to the governor of the Panama Canal, and he refused to interfere.

SAYS NEGROES HAVE LOBBY.

"The Birth of a Nation" film, it is believed, was the target against which the recent "racial prejudice" ordinance was directed. By the terms of this ordinance anyone having occasion to believe that a picture is objectionable as a violation of the measure, must file a formal complaint with the city clerk, who is ex-officio clerk for the board of fire and police commissioners. The commissioners then see the film, and either approve or disapprove of it.

"The negroes—or a part of the negroes, rather—in the northern states, maintain a lobby to fight the passage of bills prohibiting the intermarriage of blacks and whites," said Herrick. "The reason they so strenuously object to 'The Birth of a Nation' is because Griffith's production shows scenes of two different negroes who attempt to marry white women. One of the negroes is ignorant. The other is an intellectual mulatto, a lieutenant governor of South Carolina. The scenes are a preachment against intermarriage of the two races.

"The leaders in this negro lobby have exhausted every recourse in their efforts to stop 'The Birth of a Nation.' In Massachusetts they even went before the state legislature and obtained a special act providing for a censorship board in Boston. The board gave the production its O. K.

"In St. Louis the negroes had the theater manager arrested for showing an indecent picture. The manager was promptly acquitted in court.

"And so it has gone all over the northern section of the United States. [illegible]

"The Birth of a Nation is historically true. It is highly educational. It has a tendency to arouse the highest feelings of patriotism and makes for an all united country. It shows nothing that is in any way immoral or indecent. There is absolutely no reason why a censor board shouldn't pass it. And consequently it is always passed.

"Furthermore, in my opinion, there is no person who has intelligence enough to appreciate it, for it shows the [illegible]

GLADMER THEATER THREE DAYS OPENING MONDAY FEB. 7

THE STATE JOURNAL
FEBRUARY 3, 1916

"The Birth of a Nation."

The attraction par excellence of the entire season will visit the Gladmer on February 7-8-9 of D. W. Griffith's "The Birth of a Nation" with the original metropolitan production and company. This is the mighty spectacle that employs motion picture, mechanical effects and music in a vast and thrilling presentation of Civil War and Reconstruction days. It was doubly the sensation of New York, Chicago and Boston last spring and summer, first, because of its absolute artistic novelty and, second, because unsuccessful efforts were made to stop the production on the part of those who opposed it as a picturization of "The Clansman."

K. OF C. MINSTREL AND BOOSTER

MORNING PRESS

"THE BIRTH OF A NATION."

D. W. Griffith's "The Birth of a Nation," is decidedly the most remarkable historical spectacle ever presented in America. It will be the attraction at the Gladmer theater for three days beginning next Monday night, with matinees Tuesday and Wednesday.

Petersburg and Atlanta, Appomattox and Ford's theater, the foothills of the Carolinas and the wild rides of the Ku Klux Klan live again in Mr. Griffith's 12,000 feet of superb motion pictures which took eight months to produce, cost $500,000, employed 18,000 people and 3,000 horses. This great spectacle is an epitome of scenes, incidents, characters, passions and emotions of the whole period from 1861 to 1871—the period of the Civil war and Reconstruction.

Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has a grand epical quality of its own which stamps it as a masterpiece of genius. It is a choral symphony of light. The battle scenes are shown on a scale and with an imaginative quality that vividly resembles actual warfare. The musical accompaniment adds to the thrill of the war scenes and intensifies the romance of the love episodes. The orchestra plays southern and old-time airs for the softer scenes, while the big battle views are given to the clash and blare of martial music. The synchronization of the music and the scenes is perfect.

The sale of seats will open Friday morning at the box office and in the meantime mail orders by remittances will receive careful and prompt attention.

THE STATE JOURNAL
FEBRUARY 7, 1916

"The Birth of a Nation."

On March 3, 1915, occurred the premier performance of "The Birth of a Nation" at the Liberty theater, in New York. It ran in New York for 336 performances. Never before in the history of the theater has there been a record equal to this. In Boston it opened April 10 and played there for 500 performances. It is estimated that over 500,000 people saw it at the Hub. The Chicago company started June 5 at the Illinois theater. At the end of the summer it was moved to the Colonial theater where it run until January 29. In Philadelphia it ran for 30 weeks. In Pittsburg it stayed for 14 weeks. In St. Louis it ran the same length of time. The engagement at the Gladmer commences tonight and will continue Tuesday and Wednesday with matinees Tuesday and Wednesday. There are now 38 companies playing in the United States. It has enjoyed large patronage in London for the last three months and is still running there. Each traveling organization requires two baggage cars to transport the equipment. There is a stage director, operators, carpenters, property men, electricians and musicians carried with each organization.

THE LANSING PRESS
FEBRUARY 8, 1916.

PHOTOPLAY IS ALL "O. K." SAYS BOARD OF CENSORS

Lansing's movie censors can't see anything the matter with "The Birth of a Nation." The portion of the film which is generally objected to was run off before a choice theater party yesterday consisting of the board of police and fire commissioners, followed by city Attorney Dunn, H. Dunnebacke and Dave A. Millen, who represented a church committee. The center of the storm was [illegible]

[illegible] was not admitted. The picture [illegible] before the board [illegible] the film was shown. [illegible]

[illegible] the board of police and fire commissioners, the [illegible] and the [illegible] and the [illegible] and

GLADMER THEATRE

D. W. GRIFFITH'S THE BIRTH OF A NATION

Today and Tomorrow
Feb. 8 and 9

MATINEE BOTH DAYS

The World's Mightiest Spectacle

SEEN BY FIVE MILLION PEOPLE

Prices, Eves., 25c to $2
Matinees, 25c to $1.00

The Homer Index
Feb. 2. 1916
Homer Mich

MAJESTIC THEATER
JACKSON

Three Days Starting Thursday FEB. 10 Mats. 2:15 Evgs. 8:15

Matinees Friday and Saturday

D. W. Griffith's
Eighth Wonder
of the World

18,000 PEOPLE | 3,000 HORSES

THE BIRTH OF A NATION

COST $300,000 | TOOK 8 MONTHS TO PRODUCE

The World's Mightiest Spectacle

SYMPHONY ORCHESTRA OF 30

Seat Sale Tuesday

MAIL ORDERS ACCOMPANIED BY REMITTANCES AND STAMPED RETURN ENVELOPES WILL RECEIVE PROMPT ATTENTION.

PRICES Evenings, 25c, 50c, $1, $2
Matinees, 25c, 50c, $1

FEBRUARY 8, 1916

"The Birth of a Nation."

To attempt to review "The Birth of a Nation," D. W. Griffith's epoch-marking photo-play, which began a three-days engagement at the Gladmer theater, Monday night, is no easy task, for the "The Birth of a Nation" is no ordinary spectacular cinema production. It is a presentation of the conditions that obtained in the north and south during the days of the Civil war and the disgraceful carpet-bagging regime that followed; it is a presentation laying bare and making clear the passions that gripped men's souls during the days when north and south were locked in deadly embrace to test the proposition whether "A nation conceived in liberty and dedicated to the proposition that all men are created free and equal can endure"; it is a presentation of the redemption of the "empire of the south" from the gluttonous rule of ignorant blacks and white vultures from the north by the mysterious Ku Klux Klan. "The Birth of a Nation" is history, but history humanized and interwoven with a love story of appealing interest. The photography at all times is superb and the representations of battle scenes and the gathering and gigantic raid of the white-clad hosts of the Ku Klux Klan, mounted on chargers draped in ghostly white, are so intensely gripping that the cold shivers play up and down one's spinal column in a veritable riot, and one breaks into wild applause almost unconsciously. Other scenes none the less remarkable because of their lack of firey action are the representations of Lincoln's signing of the call for 75,000 volunteers at the outbreak of the war; his assassination in the historic Ford theater; the disgusting scene in the representatives' hall of South Carolina, when the legislature composed of 101 blacks and 23 whites enacted laws designed to make the Negro the legal and social equal, if not superior, of his former master, and the surrender of General Robert S. Lee to General U. S. Grant. Absolute fidelity to detail and excellent acting by a well-selected cast are other distinguishing features of "The Birth of a Nation." The success of the production, however, must be attributed, in a measure at least, to the excellent symphony orchestra, which accompanies the film on its tour. Taken all in all, the charging of a $2 scale of prices for "The Birth of a Nation" is justified beyond question.

D. A. H.

FEBRUARY 9, 1916.

GLADMER THEATRE

D. W. GRIFFITH'S THE BIRTH OF A NATION

LAST TIME TODAY

Matinee and Night

The World's Mightiest Spectacle

SEEN BY FIVE MILLION PEOPLE

Prices, Eves., 25c to $2
Matinees, 25c to $1.00

Brooklyn Exponent
Mich Feb 3.

BIRTH OF NATION IN JACKSON SOON

Greatest Photo Play at Majestic Feb. 11. 12, 13

Art is long, says the poet, and outlasts throne or emperor. Occasionally however, old art ideals sway and totter to their fall, whilst a daring revolutionist seizes the sceptre and remakes the world. This is exactly what David Wark Griffith, foremost of directors, is believed by many critics to have done by the production of his magnificent spectacle, "The Birth of a Nation," which will be seen at the Majestic, Feb. 10, 11 and 12.

Griffith had an idea that oral speech could be eliminated in great drama, stead of a few acres or a few hundred. His work dwarfed the old-fashioned stage art to such pettiness that many are wondering whether the so-called "indoor" drama is not doomed to long and possibly total eclipse.

"The Birth of a Nation" is an inspiring story of love and patriotism, culminating in the "times that tried men's souls," the times of Civil War and Reconstruction. Suggested by Thomas Dixon's "The Clansman's" it covers a far wider scope and imparts a vastly greater thrill. New York, Chicago, Boston, San Francisco, Los Angles crowded for many months the theatres where is was being simultaneously played.

For the first time in theatrical history a motion spectacle is being presented as a regular attraction at regular prices in first-class playhouses. The success speaks for itself. The Griffith drama comes to Jackson with a baggage equipment of two sixty foot cars, a complete staff including mechanical experts and stage crew, and a large symphonic orchestra regularly carried on tour—a company of 50 people altogether.



Feb 8.



Hospital Scene in "The Birth of a Nation," Majestic Theatre, Jackson

MAJESTIC THEATRE

JACKSON

3--THREE DAYS--3 STARTING THURS. FEB'Y 10 MATS. 2:15 EVGS. 8.15

MATINEES FRIDAY AND SATURDAY

D. W. GRIFFITH'S EIGHTH WONDER OF THE WORLD

THE BIRTH OF A NATION

18,000 PEOPLE—3,000 HORSES—COST $500,000

TOOK EIGHT MONTHS TO PRODUCE

The World's Mightiest Spectacle

SYMPHONY ORCHESTRA OF 30

SEAT SALE TUESDAY

Mail Orders, accompanied by remittances and stamped return envelopes, will receive prompt attention.

PRICES: EVENINGS, 25c, 50c, $1.00, $1.50 MATINEES, 25c, 50c, AND $1.00

The Birth of a Nation



David W. Griffith's most extraordinary achievement with his great spectacle, "The Birth of a Nation," is that of making history live. He has touched the high peaks of American history—slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the reconciliation of the North and the South.

These things, it would have seemed a year ago, were beyond the scope of the motion picture camera. But the master producer has successfully combined in 12,000 feet of celluloid, a thrilling consecutive presentation of national greatness with a vital and human love story. According to experts who have viewed the work, Griffith has not only surpassed in many ways the art of the "indoor" theatre, but he has also developed a new art-form far superior to the old fashioned history or historical novel. A very eminent public man has nicknamed it "history by lightning."

Eighteen thousand people were employed in taking the historical pictures. One sees Lincoln among his counsellors issuing the call for troops, the battles of the conflicts, Sherman's march, Grant and Lee shaking hands at Appomattox, the shot that John Wilks Booth fired, the South in the throes of change, the carpetbaggers' excesses, and the famous rides of the K. K. K. Parties of war veterans and sons of veterans are coming in great numbers to the Tremont. It is difficult for many of them to refrain from war cries or from shuffling the feet to the rhythm of the martial music. Scenes in the latter half of the picture are so skillfully managed, the interest is so tensely maintained, that often the applause is practically continuous for half to three-quarters of an hour.

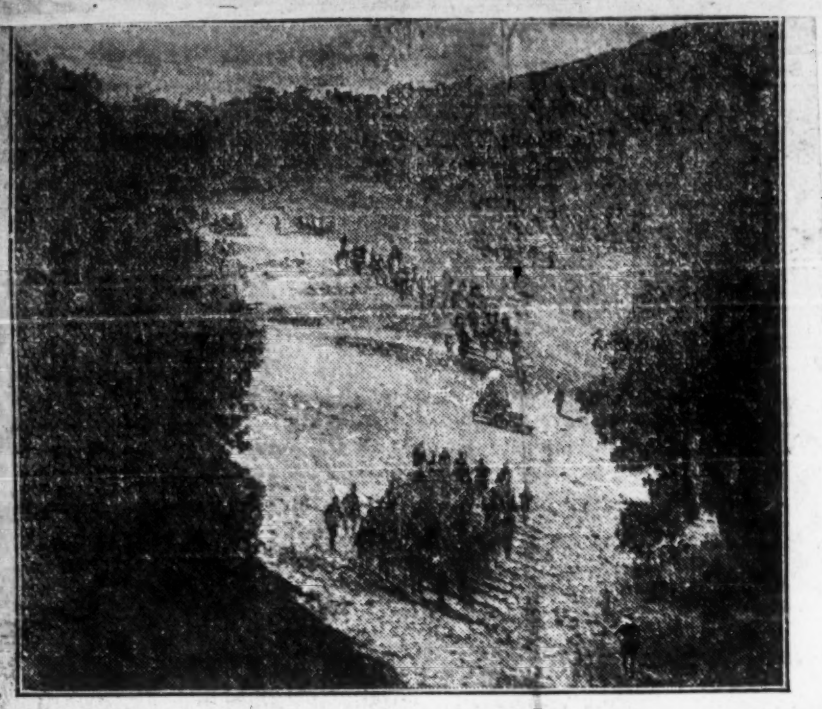
"Cabiria" and "Quo Vadis," marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development. The epic method of narration has been adopted. Enormous ranges of time and space are covered. All the arts contribute to the spectacular realization of poetry, history and romance. In the 5,000 scenes of the pictures there are said to be 200,000 historical details. Besides the achievements of the picture itself, the exhibition of it employs 100 flesh and blood helpers at each performance.

Theatrical producers and observers are wondering what will be the next evolution. Will the motion picture replace the text books in the public schools? Will the Walter Scott's and the W. M. Thackery's of the future do pictures instead of novels? Will the historian be replaced by the camera man, and the still-life painter by one who like Griffith can turn out hundreds of Rembrandt, Corot and Turner-like scenes in an evening's entertainments.

Some of these queries seem daring now, even grotesque. Yet in view of what is happening around us, it is hard—nay impossible—to set any limits to the future accelevements of the motion pictures.



Stockbridge Brief - Sun
" Mich Feb 3.



Quite the most wonderful of the many wonderful scenes in "The Birth of a Nation" at the Majestic, Jackson, Feb. 10, 11 and 12, is that showing Sherman's March to the Sea and the burning of the City of Atlanta. Imagine' if you can, a view of a long, fertile valley extending for miles. Moving through this valley in straggling formation, or lack of formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants, yet the reproduction is so clear that the form of each man is perfectly delineated.

Now and then a puff of smoke indicates return fire upon the snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chroniclers of the time fail to agree, but Atlanta was sacrificed to the flames and the conflagration is so realastically pictured in "The Birth of a Nation" that one can almost smell the smoke, and hear the cries of the terrified people as they flee to the hills for their lives. Few make any attempt to save household effects, so great is their haste to escape the flames and the hated Yankees. Up the hills they rush, men, women and little children, an endless parade of misery, drear and hopelessness.

Sherman's army has cut a fearful swathe through the heart of the South. Another link has been forged in the chain that shall bind the Confederacy to the stake. Another move has been made in the big war game that is to end at Appomattox Court House with the surrender of Lee.

It is a wonderful picture in very truth. Nothing like it has ever appeared on the screen, and it took a vast amount of labor and infinite patience to stage such a spectacle.

Majestic Theatre

JACKSON

Three Days starting Thursday **Feb. 10** Mats. 2:15 Evgs. 8:15

D. W. Griffith's

Eighth Wonder of the World

18000 PEOPLE 3000 HORSES

THE

BIRTH OF A NATION



Cost $500000 Took 8 months to produce

The Worlds Mightiest Spectacle

Symphony Orchestra of 30

Seat Sale Tuesday

Mail orders accompanied by remittances and stamped return envelopes will recieve prompt attention.

Prices Evenings 25c 50c $1 and $2
Matinees 25c 50c $1

MAJESTIC Theatr Jacks'n

3 days starting Thurs., Feb. 10

MATINEES 2:15 EVENINGS 8:15
MATINEES, FRIDAY AND SATURDAY

D. W. GRIFFITH'S

8th Wonder of the World

18,000 People——3,000 Horses

THE ALBION RECORDER

SATURDAY, FEBRUARY 5, 1916.

"THE BIRTH OF A NATION" AT THE MAJESTIC, JACKSON

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic handclapping when presented in "The Birth of a Nation" playing at the Majestic Theatre, Jackson, February 10, 11, and 12, was verified as an actual historical event by one of the spectators G. L. Nordeen of 114 West Eighty-sixth Street, to whom it happened. During the New York run of the play he visited D. W. Griffith's offices and told this remarkable story:

"My father was engaged in extensive blockade-running. I had served in the Confederate Army but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so Father suggested that I should try to slip through the Northern lines and thence take steamer from New York.

"In civilian dress I managed to cross the Union picket, took stage for Washington, but in the latter place I was arrested and thrown in jail, as a Confederate spy. Mr. Nordeen's father, Alderman Nordeen of Lewis, of New York, then acting Mayor, came to Washington and worked in my behalf. He succeeded in convincing President Lincoln that I was not a spy. I am certain that

EDITORIAL
LANSING
PRESS
JAN. 29-1916

"THE BIRTH OF A NATION"

Undoubtedly the members of the Negro Civic league of Lansing feel that they are working towards the elimination of racial prejudice by their attempts to prevent the showing of "The Birth of a Nation" at the Gladmer.

Agitation is a fine weapon against intolerance. Agitating across well as a foe to ignorance. But agitation is no kind of a tool to employ to eliminate race prejudice.

"The Birth of a Nation" will be shown in Lansing. There isn't any question about it. It isn't unpatriotic. It complies with every law that any legislative body would have a right to make. It has been shown from the Atlantic to the Pacific, and it won't be stopped in Lansing.

By letting themselves get all worked up over it, the negroes have done two things that they didn't want to do, without accomplishing anything that they wanted to accomplish. They have aroused a certain amount of racial prejudice by calling people's attention to the fact that there is such a thing. They are increasing the number of persons who will go to see "The Birth of a Nation." No "Breaking" front page newspaper stories and editorials about it.

Mr. Howard Hopper, the business manager of the film, has been up against this same proposition before in New York, in Chicago, in Pittsburgh, and a dozen other places. He is steadily crushing a stupid church and setting up pure film entertainment for the profession.

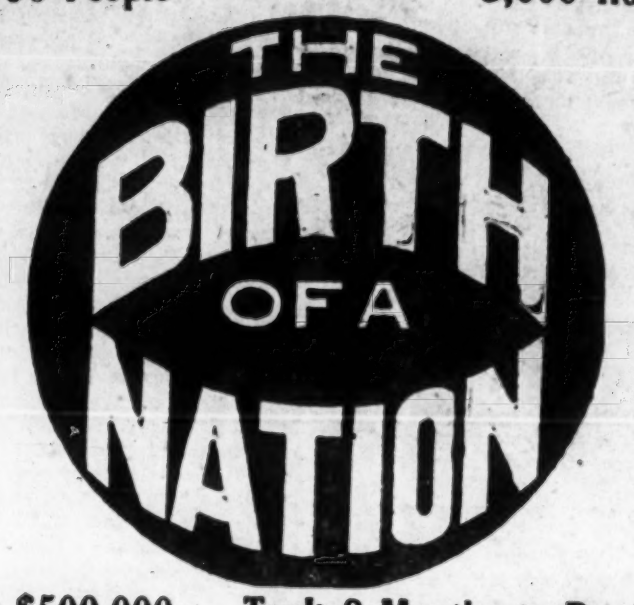
The thing for the negroes to do is to let up on their race prejudice. If they do not succeed will see—but they should let the show.

THREE DAYS Starting Thursday Feb. 10 Matinees 2:15 Evenings 8:15

Matinees Friday and Saturday

D. W. Griffith's Eighth Wonder of the World

18,000 People 3,000 Horses



Cost $500,000 Took 8 Months to Produce

The World's Mightiest Spectacle

SYMPHONY ORCHESTRA OF 30

Seat Sale Tuesday

Mail orders accompanied by remittances and stamped return envelopes will receive prompt attention.

Prices: Evenings 25c, 50c, $1 and $2
Matinees 25c, 50c, $1



The Ku Klux Klan in "The Birth of a Nation."

Majestic Theatr

JACKSON

Three Days Starting

Thurs. Feb. I

Matinees 2:15 Evenings 8:15

Matinees Friday and Saturday

D. W. Griffith's Eighth Wonder of the Worl

18,000 People 3,000 Horse



Cost $500,000. Took 8 months to produce

The World's Mightiest Spectacle

Symphony Orchestra of 30

Mail Orders Accompanied by remittances and stamped return envelope will receive prompt attention.

Prices: Evening, 25c, 50c, $1, and $2
Matinees, 25c, 50c, $1.

"The Birth of a Nation".

"The Birth of a Nation" Coming to the Majestic Next Week—D. W. Griffith's Triumph.

David W. Griffith's most extraordinary achievement with his new photo-spectacle "The Birth of a Nation," coming to the Majestic Thursday, Friday and Saturday of next week, is that of making history live. He has touched the high peaks of American history—the introduction of slavery, the war of secession, the surrender at Appomattox, the death of Lincoln, the miseries of reconstruction, and the restoration of the south to its own. These things, it would have seemed a year ago, were beyond the motion picture camera. The master producer had the faith of an enthusiast. Within 12,000 feet of celluloid film he has successfully combined a thrilling, plausible and dignified presentment of national upgrowth with a real and human love story based on Thomas Dixon's book-romance, "The Clansman." As it appears to the newspaper and magazine critics Mr. Griffith has not only surpassed the art of the "indoor" theater, but he has also developed a new art-form far superior to the old-style history or historical novel. The best characterization of it so far is that of a very eminent public man who has called it "History by lightning."

Mr. Griffith employed 18,000 people in taking these historical pictures. The battle scenes were actual duplicates of several of the Civil War conflicts, and so were the facsimiles of important events. We see Lincoln among his counsellors issuing the call for volunteers, Grant and Lee shaking hands at Appomattox, the shot that John Wilkes Booth fired, the Freedmen's Bureau, the carpetbaggers' excesses, and the famous rides of the Ku Klux. The realism is almost uncanny.

"Cabiria" and "Quo Vadis?" marked great steps forward in the screen drama. "The Birth of a Nation" points a still more wonderful development, the old dramatic form having been thrown away and the epic or historical form substituted. The old reproach against the "ten-cent movie" is forever removed.

The labor involved in this newest sort of picture-making is enormous. There are 5,000 separate and individually posed scenes involving about 200,000 interesting details. The musical score is as complex and elaborate as that of any grand opera. Although not a word is spoken on the stage, the musical and mechanical effects employ a hundred flesh-and-blood helpers nightly. In brief the magnitude of the stupendous film dwarfts the average stage play into insignificance.

There will be five performances of this stupendous production at the Majestic. There will be only one show each of the three evenings, which will start at 8:15 o'clock and a matinee will be given Friday and Saturday afternoons starting at 2:15. The show will continue for three hours.

Riches and Fame First, Then She'll Get Married



Mae Marsh, Young, Beautiful, Beloved of Film Fandom, Says She'll Wait Till She's Thirty, Anyway, Before She Acquires a Husband.

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hold on to it till you are middle aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home?

Not so bad, you say, for some bookish individual who isn't attractive anyhow and hasn't a chance at the sweets of life? But utterly preposterous for anybody the gods have favored with beauty and talents, vivacity and charm.

Very well. Now I give you three guesses as to who has laid out this life program for herself. No, it's not a female professor of mathematics; not a writer on "The Parallelism Between Morphology and Characterology;" not even a suffragette; but a very lovely young person by the name of Mae Marsh, idol of 2,000,000 screen fans—the girl who figures so thrillingly in "The Birth of a Nation," running for her life through the landscape and plunging off the cliff to escape her pursuer!

Too Busy For Love Affairs.

Yes, sir. Little Mae Marsh, the hunted, the golden haired, the adored, the flattered, the pursued. The girl whom David Griffith calls the Bernhardt of the movies because she puts more electrical temperament into ten feet of film than lots of 'em do in ten thousand. The girl who has no "up stage" manner, no airs, no egotism, no flat topped boots, no lip rouge.

If that rims old question of personality and the stage is still up for discussion those of the opposing side are hereby not to see Miss Marsh if they are bent on keeping up their end of the argument, for at the first glances and after a minute's conversation any one must recognize that this girl from California is the reflex of the lasting, tender, persuasive, playful little sister immortalized in Mr. Griffith's great civil war play. In the first place, she is exquisite rather than stage pale, which she is within talking distance of the room lights.

There is the same dignity that must escape being solemnes and that seems spontaneous and graceful, that seems alternating reverence and expectation of devotion that make the girl of the screen so adorable and that go so far in the making of one of the most splendidly developed climaxes that have characterized any play on stage or screen in a long, long time.

There is apparently no pretense about Miss Marsh. Quiet and unassuming, she nevertheless is fully appreciative of the advantages that have been hers without depreciating the qualities in herself that have impelled her to make the most of those advantages. And when one has that sense so well developed and the ability she so evidently has to weigh possibilities and limitations impartially, even though they be her own, it is an invaluable asset.

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs.

"Of course for some women marriage is a career. Then it's all right to go into it young and make a success of it just as a man makes a success of his business or an actor goes after fame in his profession.

"But for me—Nuff! I've watched my sisters in their love affairs and marriages, and, believe me, it ruins their lives. There isn't room for any other career.

"Why isn't it better to put all your energy when you're young into work that will leave you free at thirty-five to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at thirty or thirty-five than I would be at twenty?

Expects Wisdom Later.

"In order to be successful in any manner earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother. Don't you see, I'm right?"

Miss Marsh could make you see anything she's that earnest and full of what Thomas would call "punch."

It is in that spelling she uses her quick wit to steadfast from the humble position of "extra girl" up on the coast. However this she had to do. She managed to put "one" into it.

Her motto seems to have been, "What ever you do to it when you do, do it so it will be to have to be done over the smoothing parts under easy rules just a wee bit over on your head afterward."

"All my life I've realized that in order to put things over you've got to do them with spirit," goes on the little film lady. "I used to spank my dolls energetically. I used to do everything 'as hard as I could.' When I left school to be an 'extra girl' in Mr. Griffith's company five years ago how my classmates sneered!

She'll Be Gay at Sixty.

"Now those very same girls, many of them married and the mothers of children, shower me with notes of admiration, inviting me to all sorts of social functions. But if there's anything on this earth I can't bear it is society doings.

"Pink teas, dog shows, tango parties and receptions are my idea of nothing to do. Maybe when I'm sixty I'll devote myself to dress, dances and dinner parties. But for now give me sensible togs, lots of work and a typewriter to compose plays on and I ask nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earn their own living, going from one kind of occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although"—laughing—"goodness knows it took some courage, or, rather, it would have taken courage, had I been of a wavering disposition."

She is still frail looking and still slender, but graceful as a fawn and with some of that pretty creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets she is being interviewed, when she is not constantly reminded by the whispers and stares of passersby that she is a heroine of the films, she is entirely natural. Apropos of that, she says it is on the screen that she is really her most natural self and that it is in conventional life she finds herself acting.

"I suppose," she says, "that sort of subconsciously I have the idea that I must show a difference in my manner, but I have done so much of the picture work and so thrown myself heart and soul into it that it is really difficult for me to separate myself from it."

"But"—with the little quizzical look that suggests laughter and tears and other things at the same time—"I suppose it's that way with every one who makes any sort of success out of what he undertakes, though my work is really nothing more than play to me, because I am so enthusiastic about it. I shall be perfectly content to be a moving picture actress all my days; that is"—hastily—"provided I can continue to live in California.

"I guess Mr. Griffith likes me—at least he has nothing on me."

Miss Marsh sent a gay little glance across the top of a glass of raspberry parfait.

"Then it pays to be a motion picture actress?"

"It pays as well that the first week I worked at it I actually spoke to one of the girls I had gone to school with."

"What was the time that made a profound impression on you?"

"Three dollars a day. I was sixteen. I had gone into the studio where my older sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith. I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working at the studio and saw my future possibilities in him."

Then she ceased jesting and became a serious young person, as she is—well, half the time. That she can be tremendously serious every one who has seen the little Southern girl in "The Birth of a Nation" knows. Mae Marsh looked as pensive as any pictured Madonna when she spoke of that tragic picture.

"I did the three scenes—my flight, my fall on the rocks and my death scene at home—in one afternoon," she said. "What an afternoon's work that was! I went home and went straight to bed without dinner. I couldn't eat. And I stayed in bed right round the clock twelve hours, to catch up in the race with my strength. Walter Long, the young man who plays the villain, is a good friend of mine and a dear, nice chap, but when I looked over my shoulder and saw him, his face blackened, rushing toward me I looked down the big rock and was really ready to jump from fright."

"But about you and Mr. Rockefeller?" I urged.

The California girl who has become so great a favorite in the pictures and who, D. W. Griffith predicts, will become a still greater one, sat primly in her chair and tried to look pompous. It was an effort that failed. Her face broke into an eddy of smiles and dimples.

"I'm on a vacation," she said proudly. "I was allowed to come away for a month, on salary, too, just as though I were working. Having the salary while not working, I spent it. I had automobiles and flowers and went about shopping and sightseeing. We stayed at Brown's Palace, Denver. Mr. John D. Rockefeller was staying there. My automobile drew up behind his at the curb. It was as fine as his. I ate in the same dining room as he. One day I sat at the table next to his."

She drew her face into solemn lines to make me believe she was profoundly impressed by her proximity to the multimillionaire of the mining troubles. But she was not in the least impressed. If ever a girl belonged to the democracy of those who do it is Mae Marsh. But she overflowed with the spirits of twenty, and her vacation was an event of huge importance to her, as little events are when we are not big in years.

"Suppose you tell me something about Mae Marsh for those who want to know more about her?"

"I began—that is, I was born in Madrid, New Mexico. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the cabin floor in a Mexican cabin and eating tortillas. Mother says I spoke Mexican beautifully, only no one at home could understand me.

"I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down upon me. I cried: 'Oh, don't! Don't, sister! I won't do it again.' I thought one of the sisters was spanking me. We were taken into the yard, and after an hour and a half mother came for us. She had walked across San Francisco to get us. We lived in a tent. I thought that was lots of fun. Mother paid $35 the first day for food. The next we didn't have anything to eat. We lived out of doors for three days in Golden Gate Park. I saw a man shot for stealing a drink of water.

"Then we moved to Los Angeles. My sister went into moving pictures, and I followed her. That was four years ago, when I was sixteen. The first work that was recognizing for me was Applegate Mary in 'Home, Sweet Home.' I am the mother now in 'The Mother and the Law' of 'Intolerance.' It is not quite certain what it will be called. I am a mother at the same age I am now, though. It is being taken over again after we worked on it a year. Mr. Griffith wasn't satisfied with it. He is a most wonderful man, a genius. We players call him father. He calls us children."

The conversation shifted to Mae's faith in fairies.

"When I have difficulty in forming I have always gotten it"—again the vision was unforeseen here—"except in the I was sent

ESCRIBES ASSASSINATIO

uthers), One of the Four Survivors of the Come
Night, Recalls the Assault by Booth and the



THE WAY—WISE OR WILFUL?

Girl Should Land Good Influence.

Editor Patriot: In behalf of my friend, an out of town bachelor, I wish to say that I believe there would be far fewer young men with a cigaret in their mouth if the girls of today would lend their good influence to remove them.

Is there a more disgusting sight than to see a young couple walking down the street, the young man smoking a cigaret? And for the pool rooms, wine rooms or saloons, they would loose a large percentage of their minor trade if the young ladies would only become acquainted through introductions instead of by going on the street and picking up with some smartly dressed young man. I hope all girls do not do this, but some do. I have met several young ladies whom I supposed were of the better type, when upon getting better acquainted found the tell-tale yellow stain upon their fingers.

I am not a woman hater, but I do like to see our young folks uplifting themselves.

Girls, if you would go to church and such benefical places you would soon see more young men there.

Girls, let me give you a warning. Be careful how you handle a man's love or at sometime you might create a man such as our friend, the Tourist.

AN OLD BACH.

"Safety First" Takes Issue With "A Contented Wife."

Editor Patriot: I just want to give my opinions about marriage in your Leap Year Eligibles. I have read each one every morning with great interest, but I want to say to the one who signs herself "Contented Wife," that she had better think different and higher of her own sex. She says that for every man that goes wrong a woman is the bottom of it. How about a woman? You never see a woman that has fallen but what there is a man the cause of it. I don't believe a man is what you make him. It might be in a few cases, but they are very rare. A young man goes with a girl, buys her candy and fruits, takes her to all the-aters and then asks her to marry him. After they are married, say after the first year, you see that same young man down town standing on some corner all dolled up, flirting with every "Baby Doll" that passes or else he is to some dance hall.

THOSE GOOD OLD DAYS.

Wisdom recently uncovered the existence of a mammoth and virile tiny race existing open-mouthed marvelling at the heroic size of the pre-historic monster, one of those long-whiskered men in always telling how cold it was during the winter of '44, horned his way into the crowd, took a look and said: "Tut, the was party big. But when I wus a boy down in old Vermount, Jeb Perkins, our nearest neighbor, had a cow that he was what you might call fond of. Why, one day in the spring of the year, when the snow was all gone, and the grass was a-growing, and the birds was a-singing, and the sun was a-shining, and the flowers was a-blooming, and the trees was a-budding, and the bees was a-buzzing, and the boys was a-shouting, and the girls was a-skipping rope, and the hens was a-cackling, and the ducks was a-quacking, and the cows was a-lowing, and the pigs was a-squealing, and the lambs was a-skipping and a-playing, and the colts was a-rearing and a-pitching, and the whole world was a-rejoicing in the joy of living, that there cow was a-standing in the middle of the road a-mourning and a-grieving and a-bellowing because she had lost her cud. Yes, sir, that cow was that sorry that she had lost her cud that she refused to be comforted. Why, I've seen that cow stand there for hours and hours, a-mourning and a-grieving and a-bellowing because she had lost her cud, and refuse to be comforted. Yes, sir

The Story of the Ku Klux Klan in "The Birth of a Nation."

Probably the most thrilling scenes in David W. Griffith's spectacular production, "The Birth of a Nation," at the Majestic Feb. 10, 11 and 12, are those in which the ghostly garbed ghouls of the Ku Klux Klan ride madly to the rescue of the women and children of the south.

The Ku Klux Klan was organized as "an institution of Chivalry, Humanity and Patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning "circle." This society was formed in Pulaski, Tennessee, in May, 1866. The president of the circle was known as the Grand Cyclops; his assistant was the Grand Magi; the marshal was the Grand Turk; the treasurer was the Grand Exchequer and the guards were termed Lictors.

As the sorrows of the south under the baneful reconstruction acts began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

The Empire, as the Klan was known, was ruled by the Grand Wizard General Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state w known as a Realm and the ruler w the Grand Dragon. He was assist by eight Hydras. A group of counties was called a Dominion, ruled by a Grand Titan and six Furies.

Each county was a Province, under a Grand Giant and four Goblins. The unit of the organization was the Den and the members were known as Ghouls. The membership at one time numbered over 500,000 Their mysteries and ritual were never written until after the Grand Wizard dissolved the order in March, 1869.

At first the Ku Klux Klan devoted their efforts to putting down disorder among the bad negroes. Generally all that was necessary was to play upon the credulity and superstiJACKSON CITIZEN PRESS SATURDAY, FEB. 5, 1916.

"BIRTH OF A NATION" IS FILM INNOVATION

18,000 Persons and 3,000 Horses Appear in Production at Majestic.

"The Birth of a Nation," bringing forward David W. Griffith's wonderful new art of pictorialized musical spectacle, will be the attraction at the Majestic theater for three days starting Thursday night, with matinees Friday and Saturday.

The first half of this great picture exhibits the salient events of the civil war, which came to a close at Appomattox fifty years ago, Lincoln's call for volunteers, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant, and the tragedy at Ford's theater.

In the second half the south's "second uprising," this time against the carpet bag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the northerner, Elsie Stoneman, and that of the unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love interest throughout the story.

The fun and frolic of plantation days, as well as the heartache and pathos of the stricken south, are shown. The great out-of-doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants, 18,000 persons and 3,000 horses. There are 3,000 scenes in this great spectacle, and it cost $500,000 to produce.

On the musical side Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This is played by an orchestra of thirty. Somehow the old war time tunes thus thematically treated make the counterpoint presentment of love and scorn most realistic. Among the popular favorites in the large cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Spottiswoode Aitken, Josephine Crowell, Ralph Lewis and Mary Alden.

The sale of seats will open Tuesday morning, but mail orders containing remittances will receive careful attention.



GATHERING OF THE KU KLUX KLAN IN "THE BIRTH OF A NATION," AT THE MAJESTIC, FEB. 10, 11, AND 12.

PATRIOT, JACKSON, MICHIGAN.

FRIDAY, FEBRUARY 4, 1916.

"BIRTH OF A NATION" NEXT WEEK.

"The Birth of a Nation" is due for an engagement of three days at the Majestic commencing on Thursday, February 10, when D. W. Griffith's mighty spectacle will be offered for the first time here. This is the great attraction which has broken all records in New York city and has also to its credit record runs in Boston, Chicago and elsewhere. It takes two cars to transport the big organization. In the story proper 18,000 people and 3,000 horses are seen. The story tells in thrilling detail the relationship that the rise and fall of slavery in this country bore to the making of American history. It is by far the greatest achievement ever seen upon the screens.

MAJESTIC THEATRE

Three Days Starting Thursday, Feb. 10. Mats. 2:15. Evgs. 8:15.
Matinees Friday and Saturday.

D. W. Griffith's Eighth Wonder of the World

18,000 People — THE BIRTH OF A NATION — 3,000 Horses

Cost $500,000 — Took 8 Months to Produce

The World's Mightiest Spectacle
SYMPHONY ORCHESTRA OF THIRTY
Seat Sale Tuesday

Mail orders accompanied by remittances and stamped return envelopes will receive prompt attention.
PRICES—Evenings, 25c, 50c, $1, $2. Matinees, 25c, 50c, $1.



MAE MARSH IN "THE BIRTH OF A NATION," AT THE MAJESTIC, FEB. 10, 11 AND 12.



PRAIR ALLEGORY IN "THE BIRTH OF A NATION" AT THE MAJESTIC FEB. 10, 11 AND 12.

JACKSON CITIZEN PRESS FE 35 1916 153

MAJESTIC

Twice Daily Thereafter
Evenings - - 8:15
Matinees - - 2:15

"ENTERTAINMENT DE LUXE"
THE THEATER BEAUTIFUL

THREE DAYS

Opening Thursday Night
Children Admitted at All Performances

FEB. 10
First Matinee Fri., Feb. 11

D. W. Griffith's 8th Wonder of The World

18,000 PEOPLE

THE BIRTH

3,000 HORSES



JOSEPH HENABERY AS CHRISTOPHER LATHAM IN "THE BIRTH OF A NATION."



MAE MARSH AND HENRY WALTHALL IN "THE BIRTH OF A NATION."

Joseph Henabery, the actor who portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from twenty players who were coached and prepared for the part before the choice was made. Mr. Lincoln's appearance and characteristics were carefully considered, even to the small but interesting detail of the President reading law by the aid of that old-fashioned lamp before which many of us studied.

The first scene in "The Birth of a Nation" showing the Cameron home in Piedmont, South Carolina, will be laid in the interior of a typical southern home of the period. Lydia Dixon and Ida Cameron, sisters and active participants in the events and scenes that follow, are seen in the parlor of their home.

The cameos of war as well as its spectacular horror is depicted in "The Birth of a Nation" which is coming to the Majestic next week. Constantly in pictorial contrast to D. W. Griffith's mind can be seen the ghastly scenes of battle, the maiming and suffering now in being the most relentless engine of destruction the world has ever known, and the happy, peaceful days of long ago when the Southern people lived in their beautiful homes, surrounded by their slaves, and gave little thought to the future.

In "The Birth of a Nation" Griffith has made the Negro problem of the South the background for the romantic story of the Cameron family, and the Ku Klux Klan, which arose during the reconstruction days, is the dominating factor in the plot.

Mae Marsh, who plays the part of Flora Cameron, the little sister, is cast in the role of a child, and dancing plays an important part in the picture. Miss Marsh is supported by Henry Walthall, who plays the part of Colonel Ben Cameron, the eldest son of the family. Walthall is the actor who created the role of Little Colonel in the picture of that name.

Joseph Henabery, who plays the part of Abraham Lincoln, is cast in the role of a man, perhaps in reality, while beauty is left to the professional belle to wear alone. It is one of the most striking roles in this wonderful production.

UNCLE SAM—DAIRY FARMER.

Uncle Sam has gone into the dairy business. It is engaged in breeding experiments to produce the best brand of milking Galloway cattle and he proposes to sell a goodly number of calves to farmers each season for somewhat less than the same grade of cattle can be purchased anywhere in the United States.

However, Uncle Sam is not operating his dairy farm in the states. It is in Alaska. For the purpose of aiding the settlers of Alaska to stock up with a pure-bred and hardy stock of cattle suitable to the Alaskan climate, at a reasonable cost, thus eliminating

self for better work and better citizenship, he can add much to the welfare of the community. A wiser generation will keep its children longer in school, even if it has to extend aid more freely for the support of humble homes.

Uncle Sam has gone into the dairy business. It is engaged in breeding experiments to produce the best brand of milking Galloway cattle and he proposes to sell a goodly number of calves to farmers each season for somewhat less than the same grade of cattle can be purchased anywhere in the United States.

However, Uncle Sam is not operating his dairy farm in the states. It is in Alaska. For the purpose of aiding the settlers of Alaska to stock up with a pure-bred and hardy stock of cattle suitable to the Alaskan climate, at a reasonable cost, thus eliminating the necessity for large appropriations by congress, he has established a dairy farm in Alaska. Here he is breeding Galloway cattle and has a herd of 3,000 head. Each year he sells a number of calves to farmers in Alaska, who are glad to get them. The calves are sold at cost, and the price is low enough to enable the settlers to get a start in the cattle business.

Uncle Sam's dairy farm is a success. Not only is it a success financially, but it is a success in the fact that it is helping to build up a new country and to make it possible for many people to make a living who otherwise would be unable to do so.

Uncle Sam's dairy farm is a success. Not only is it a success financially, but it is a success in the fact that it is helping to build up a new country and to make it possible for many people to make a living who otherwise would be unable to do so.

Sense of Companionship.

"He is never alone who is accompanied by noble thoughts."

"Or by a bank book calling for a substantial amount." — Louisville Courier-Journal.

Having no money to pay his fare, J. F. Stephenson, living in the Harbor Springs mountains, walked sixteen miles to Towanda, Pa., to appear in court and answer to a charge of shooting a neighbor who had struck his wife with a rock.

* * *

Two youths of Balaton, Minn., were out hunting—one on a motorcycle, the other in the side car with a gun—when they spied a wolf. They gave chase, and after a wild ride of several miles brought the wolf down with a lucky shot.

* * *

The important question as to whether Joseph Onders, aged 25, or John Kusius, 24, could drink the most whisky has been settled. The men live at McDonald, Pa., and Kusius, who became unconscious after consuming three quarts, lives there yet. Onders won the argument by drinking four quarts—but he is dead.

* * *

Two youths of Balaton, Minn., were out hunting—one on a motorcycle, the other in the side car with a gun—when they spied a wolf. They gave chase, and after a wild ride of several miles brought the wolf down with a lucky shot.

* * *

The important question as to whether Joseph Onders, aged 25, or John Kusius, 24, could drink the most whisky has been settled. The men live at McDonald, Pa., and Kusius, who became unconscious after consuming three quarts, lives there yet. Onders won the argument by drinking four quarts—but he is dead.

* * *

Having no money to pay his fare, J. F. Stephenson, living in the Harbor Springs mountains, walked sixteen miles to Towanda, Pa., to appear in court and answer to a charge of shooting a neighbor who had struck his wife with a rock.

THE KEEP WELL COLUMN

COLD WEATHER EXERCISE.

Exercise is of greatest value in keeping the body warm and comfortable during cold weather.

If the general muscular system is kept active, more blood is brought to the surface, where it assists in overcoming the external cold.

Better still, exercise goes far to relieve the congestion of the internal organs, which usually occurs during the cold weather, for the blood supply of the surface is diminished by the low temperature.

The kidneys, for instance, are more active in winter than in the summer, for during the former the amount of blood in these organs in greatly increased. Therepy stimulating them, on the other hand the skin is very active in warm weather, with the result that the blood supply for the kidneys is diminished.

Winter or summer exercise is the best way to keep the body in health.

Jackson, Mich., Feb. 4, 1916.



MR. GRIFFITH, CONSULTING WITH G. A. R. VETERANS FOR DETAILS OF SHERMAN'S MARCH TO THE SEA, AMPLIFIED HISTORICAL RECORDS WITH INTERESTING REMINISCENCES.

Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

His artillery duels were real artillery duels, his cavalry charges were passed by the men who participated in such a charge fifty years before. His men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, faithful to the last architectural detail, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern State and with an actual still photograph as a model brought back to life a scene in that chamber fifty years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after luncheon cigar, taking his first vacation in about fourteen months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some thirty odd years ago, the son of Jacob Wark Griffith, a brevet Brigadier General of the Confederate army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Captain Daniel Griffith of the war of 1812 deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the civil war.

In brief, Mr. Griffith took "The Clansman," a novel by the Rev. Thomas Dixon, and from it evolved an admirations spectacle for the camera in which, working on a stage roughly speaking five miles long and two miles

The warder peer came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society. In any event when he went out into the world he graduated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theater.

He was engaged, as he says, because they needed somebody. Then there were seven years of the stage—now in road companies, now in repertoire, all with Gertrude Coghlan, Walter Whiteside and Daisy Nance O'Neil, in the last year a leading man.

Something else happened. In an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them to a magazine, which promptly accepted them. Then Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," "Oil and Water," written by Mr. Griffith himself. A little more ambition and then came "A Corner in Wheat," modeled directly on Millet's "Gleaners," and the audience liked that.

"Just about that time," he put in, "it came to me that a wonderful thing could be done with 'The Life of Christ.' The divine tragedy has a universal appeal, and adequately done with reverence it could not fail of approval." He laughed. "I submitted my idea, and it was approved, but when I got down royalties. I woke up in about five months.

"The Hackett play failed, and I have explained. "No more of the barbaries. I was going to be an author and draw a natural actor, and I do not think any other play in the history of the drama has had such a long run. Then there was the Klan—the Klan that came after the war, and that took out of the fields, out of the shops and out of the stores of the South every other man and boy and drove some with reasonable talent. A pretty good showing for a play that was dead and buried before it was born.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production: of the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my production. A Northern man, a Southern man, a Negro, a Chinaman, a Japanese, a Jew, a Turk, a Russian, a Frenchman, a Spaniard, a Mexican, a Cuban, a Porto Rican, a Filipino, a Hawaiian, a Hindu, a Malay, a Swede, a Norwegian, a Dane, a Dutchman, a Belgian, a Swiss, a Greek, a Roumanian, a Bulgarian, a Servian, a Montenegrin, a Portuguese, a Hungarian, a Bohemian, a Finn, a Lapp, a Turk, a Persian, a Siamese, a Burmese, a Chinese, a Japanese, a Korean, a Tartar, a Hottentot, a Zulu, a Kaffir, a Soudanese, a Nubian, a Moor, a Berber, a Kabyle, a Riffian, a Bedouin, a Turcoman, a Kurd, a Parsee, a Druse, a Maronite, a Copt, a Syrian, a Jew, a Gypsy, a Basque, a Celt, a Welshman, a Scotchman, a Canadian, a Newfoundlander, a Bermudian, a Jamaican, a Haytian

THE PATRIOT, JACKSON, MICHIGAN. SUNDAY, FEBRUARY 6, 1916.
THE PATRIOT, JACKSON, MICHIGAN. MONDAY, FEB. 7, 1916.
JACKSON CITIZEN PRESS

1:55

PATRIOT, JACKSON, FEBRUARY 9, 1916.

...D PEOPLE
...EST AGAINST
...TH OF A NATION

...the Mayor to Have
... Parts Eliminated
...rom Picture.

...l to the mayor, to stop
...ts of the "Birth of a Na-
...t tends to fan and keep
...res of race hatred, which
colored representatives of
...an Association for the Ad-
of Colored People, brought
commissioq Monday night.
red people ask why is it
Griffith has so thoughtless-
picture the offenses of the
inst the southern colored
y is it he has not pictured
mother who has nursed
black breast the white
of her mistress,
in the lonely hours of the
oned her to sleep with her
melody, and watcher
eautiful womanhood? Why
ailed to picture the negro
ho gave birth to a daughter
d plastered cabin with no
endant, as the white mother
by has he forgot to picture
e mother was hardly able
back in the field of cotton?
forgot to picture the babe
gro mother left to grow up
tivated corn, and be watched
en eyes of the master before
grown to womanhood, to be
d used as he sees fit to do?
forgot to picture the flames
that poor mother's heart to
daughter taken from her for
purpose? Has he forgot to
hat same mother's daughter's
ith white blood coursing
its veins, put in the fields of
soon as it is able to work?
forgot to picture where the
ation of color started from.
hink we colored people would
certain parts of the "Birth
ith has pictured the offenses
whites against the negro race.
ng with your influence there
something done to stop cer-
rts of the "Birth of a Nation,"
tend to stir a hatred with
against the negroes.
colored men have asked this
Why can't it be granted?
votes will be asked for at the
election.
...mber of the colored Mission-
...iety.
MRS. H. E. L.

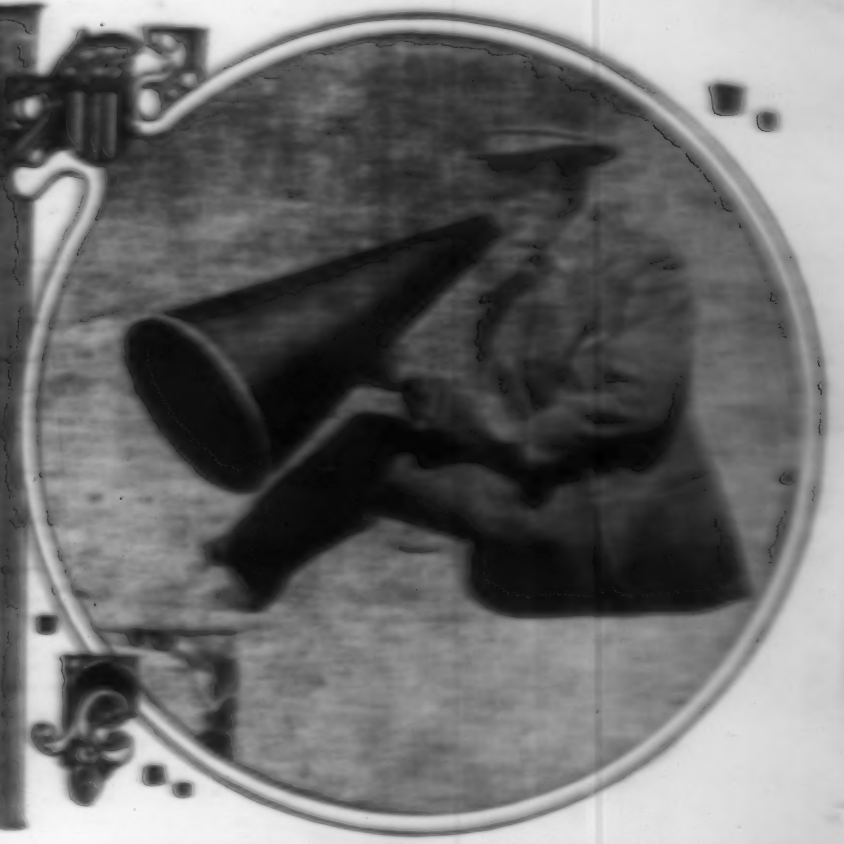
Producing a Play on a Stage Five Miles Long



AUTO FROM WHICH PICTURES OF THE ONRUSHING KU KLUX RIDERS WERE TAKEN.



SCENE AFTER THE BATTLE OF PETERSBURG.



MR. GRIFFITH DIRECTING ACTION FROM TOP OF SIXTY FOOT TOWER.

D. W. Griffith's Great Idea and How He Worked Out Historically Accurate Battle Scenes With 18,000 Actors and 3,000 Horses

An observing officer of a moving picture corporation was watching rehearsals for a little film drama one morning seven years ago when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said, "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Why didn't we think of that before?" he said. "Let's do it that way."

The young man was D. W. Griffith, who had been an actor, a playwright and a scenario writer, and who had ideas of his own about the possibilities of the motion picture. He had been born in Kentucky, and in the generation further on there was a great grandfather in the Revolutionary war. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation and received his education at the nearby country school.

The wander year came to the boy at twenty. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right if you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious to talking about details. Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago or a little more came "Judith," using about 2,000 people, where they built forty foot concrete walls, wide enough to have a battle on.

Then came "The Clansman." It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and according to reports he did so at a salary that were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the civil war on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders, and they put it up just as quite often it had been put up before. Then came the battle, with the ground covered with men and horses, with the roads filled with artillery and with the air filled with the smoke of battle.

Ford's Theatre Reproduced In Actual Size and Five Southern Towns Built and Burned For the Sake of a Moving Picture

THE THRILLING ADVENTURES OF DICK ANTHONY OF ARRAN

By TALBOT MUNDY

ON TERMS



mouth rattled. Certainly nobody noticed a long slit in the back of the princess' tent, and a finger that rose and fell up and down in what might have been unintelligible sequences of short and long strokes.

Nobody noticed that the tent assigned to the Russian general, that was back to back to hers and a hundred yards away, had a slit in the back of it, too, or that another finger did very much the same thing in that slit.

Nor did it seem to be anybody's business that the sentry on duty by the princess' tent should go close to the flattering flap and be given a cup of fiery vodka.

And vodka is generous stuff when a man has not tasted spirits for a year or two.

A second helping of raw spirits, passed to the sentry, Dick seized him by the scruff of the neck and shook him until he dropped his rifle.

"Go and get Jenison!" ordered Dick.

"Where?"

"Ye mind ye gave me orrrders tae smash yon wireless wagon 'way back behind?"

"Well?"

"Before I broke the appppparrratus intae leetle bits, I found a wee bit paper. I hae it here."

He dropped the crumpled ball of paper into Dick's open palm, and Dick began to uncrumple it. He smoothed it out and held it toward the lantern, and Andry all but jumped in spite of his proud Scots phlegm when he saw the sudden change in Dick's face and sensed the turn affairs had taken.

"What is it, Mr. Dicky?"

But Dick was too busy to answer him. Spread on his knee was the coded message that the princess had bribed the American to send, and Dick's hand was busy searching in an inside pocket for the little book he had found among the general's effects.

The princess stared hard and tried to rise and snatch the message, but Andry saw her in time and his huge bulk intervened. The princess sank to her couch again.

"Tell me," said Dick, leaning forward suddenly and addressing the princess, "why did you say nothing of my having defeated your ten thousand men?"

The princess coughed for about two minutes, shook her head apparently in token that circumstances were too many for her, and decided in a whim of the moment to answer him.

"I agreed with the general not to."

"Why?"

"The general hoped that his men would rally and attack you from the rear. A defeated general is not persona grata in Russia. His best plan was to wait in the hope of a reverse to you that would set him free, and perhaps set him at the head of his own men again. He agreed to befriend me afterward, should circumstances favor him. I would really have told you had you paid the price I asked. And it was not a very high price. Tell them to carry me away."

Dick arose and stepped toward her litter.

"You shall have your price!" he said, and he knelt beside her as if she had been an angel and he a suppliant for grace. Under the eyes of Andry and a dozen wondering Persians he bent over her and kissed her on the lips, and she threw her arms around his neck, sobbing and stuttering.

"Dick—Dick! Oh, Dick! There was never a day when I would not have died for you! Kiss me again, Dick, for I'm dying!"

So he kissed her again, and then bent her arms back and released himself.

"Take her back to her wagon!" he ordered, and four men raised her litter.

"Andry!" he ordered suddenly. "Get word to Jenison and Usbeg Ali Khan to hurry on at once!"

He went into Russia like a whirlwind, doing no more damage than to burn the telegraph poles and a few bridges over which an active enemy might possibly have hurried to cut him off.

His genius had detected Russia's weakness in the one spot where she was weak at that instant.

He marched due westward, in no hurry, until dark; and the Russians got behind him to cut off his retreat. That night he made a ten-mile line of bonfires, all of railroad material, telegraph poles, and ties; and, leaving the bonfires well alight, he marched east again, and fell on the Russians before their scouts could bring them word that the fires were an empty ruse.

He caught them on the flank, and again from the side on which they were certain he would not come; and before the Russian guns could form to give battle—before one round was fired—Usbeg Ali Khan, with a thousand men, had swept down on them under cover of black darkness and had put them out of action.

"On to Baku, now!", commanded Dick; and at dawn they lay down to sleep in sight of Baku, while Dick watched through his glasses the signs of panic that the appearance of a hostile force so near the city was bound to start in a

worked with a will and a forked tongue to make them less so.

So she was in no mood to be hustled down to Teheran. When Dick determined first to send her there the idea had suited her finely, for she thought herself at the uttermost end of her resources. But communication with the Russian general and discovery of the wireless plant had changed all that. She had been able to notify the Russian government of the whereabouts of those most important, most incriminating plans.

The plans were worth more to Russia than to England, almost infinitely more. She stood to gain almost infinitely more by following Dick and getting them, to bargain with them afterward, than by telling the British representative at Teheran of maps

But Dick arose and stepped toward her litter.

"You shall have your price!" he said, and he knelt beside her as if she had been an angel and he a suppliant for grace. Under the eyes of Andry and a dozen wondering Persians he bent over her and kissed her on the lips, and she threw her arms around his neck, sobbing and stuttering.

"Dick—Dick! Oh, Dick! There was never a day when I would not have died for you! Kiss me again, Dick, for I'm dying!"

So he kissed her again, and then bent her arms back and released himself.

"Take her back to her wagon!" he ordered, and four men raised her litter.

"Andry!" he ordered suddenly. "Get word to Jenison and Usbeg Ali Khan to hurry on at once!"

He went into Russia like a whirlwind, doing no more damage than to burn the telegraph poles and a few bridges over which an active enemy might possibly have hurried to cut him off.

His genius had detected Russia's weakness in the one spot where she was weak at that instant.

He marched due westward, in no hurry, until dark; and the Russians got behind him to cut off his retreat. That night he made a ten-mile line of bonfires, all of railroad material, telegraph poles, and ties; and, leaving the bonfires well alight, he marched east again, and fell on the Russians before their scouts could bring them word that the fires were an empty ruse.

He caught them on the flank, and again from the side on which they were certain he would not come; and before the Russian guns could form to give battle—before one round was fired—Usbeg Ali Khan, with a thousand men, had swept down on them under cover of black darkness and had put them out of action.

"On to Baku, now!", commanded Dick; and at dawn they lay down to sleep in sight of Baku, while Dick watched through his glasses the signs of panic that the appearance of a hostile force so near the city was bound to start in a

vited to attend, and the matter was explained to him. At mention of the name of Anthony his gray eyes confessed to something more than the mild interest that had been his utmost concession hitherto. There seemed to be almost laughter in his eyes, and he had to clear his throat before he could speak.

"White's looking for him, you know," he said. "Most extraordinary case. Word reached England from your Foreign Office to the effect that young Anthony was dead and buried at sea. His uncle, I understand, wasn't sorry to hear it. But now the uncle is dead, and young Anthony would be the heir if he were alive. Most extraordinary part of it is the our minister at Teheran has written London to say that a man claiming to Dick Anthony of Arran is at large in Persia.

"White is of Mervin, White and Marville, who are the lawyers for the Anthony estate, and he asked leave to travel under my wing, so to speak, on this trip so that he might trace Dick, if possible. I knew young Anthony fairly well myself. Would know him again out of a million. Never saw a man quite like him, or with quite his presence. Most astonishing young man.

"Will you go with me, if I go?"

"I am at your service. I suggest that White go with us."

So White was summoned, combing his mutton-chop side-whiskers with nervous fingers, yet giving the impression that a silk hat and a frock coat were his rightful garb, and not altogether unpossessed of dignity.

They rode in silence side by side until Dick showed a white flag, too, from his imminence, and then the Englishman fell a yard or two behind.

Dick rode out to meet them, to escort them in person to the spot where the princess lay on her roughly made litter.

The very-high-official slapped his thigh, so that his horse was scared and sidestepped. Dick's eyes and his met, and Dick laughed aloud.

"Hello, Uncle Charles!"

"Hello!" said the very-high-official; then he turned to White. "Recognize him, White?" he asked.

"That is Mr. Richard Anthony of Arran!" answered White.

"Oh, hello, White!" said Dick.

"My regards, sir! Glad to see you, Mr. Anthony!"

"Now, follow me, please," said Dick, and he led the way at a canter to the summit of the rising ground. Then he sent at once for Jenison and Andry and Usbeg Ali Khan, and as each came he presented him. At Dick's order men brought a blanket and laid it on the ground not far from where the princess lay. Dick felt inside his shirt and tossed a package into the middle of it. At another word from him, Andry and Usbeg Ali Khan each strode to the blanket and took stand beside it with a drawn sword in his hand.

"D'you recognize that?" asked Dick.

"No," said the governor of Baku.

Dick looked hard at him, and the governor stared back.

"Ask her!" advised Dick, pointing to the princess, who was being raised on pillows by Marie Mouquin. She seemed too weak even to rise into a sitting posture without help.

Frowning, for the princess was in disgrace, the governor stooped down beside the litter, and between long fits of coughing the princess told him in Russian that the papers constituted proof—absolute, unqualified proof of Russia's intention to march half a million into Persia at a time when she was bound by treaty with Great Britain to do nothing of the kind.

"Do you know what the papers are now?" asked Dick.

The governor of Baku nodded his head.

"Do you wish me to tell this gentleman—" Dick pointed to his uncle—"exactly what the papers are"

"No!" said the governor.

"Well," said Dick, "he shall see them unless we can come to terms."

"What are the terms?" asked the governor.

"These," said Dick. "I am here on behalf of Persia. These men who have followed me are Persian patriots, who are in arms for the cause of Persia's freedom. In the pesence of my uncle here, and witnessed by his signature, you are to give these men a written guarantee that Persian independence shall be always respected in the future.



LILLIAN GISH AN D THE SENTINEL.
In an Amusing scene o f "The Birth of a Nation."

A great deal of film comedy is horse-play, but David W. Griffith in "The Birth of a Nation," which comes to the Majestic for three days beginning Thursday night, proves that quiet refined comedy is a big laugh maker and pleases people better than the old style crude methods.

One of the best laughs in "The Birth of a Nation" is the lovesick sentry in the hospital scene gazing at Elsie Stoneman. This particular bit is of the "sure fire" order, for never does an audience miss the rapt devotion of the sentinel and the haughty expression of the young lady rebuking him with a million-miles-away look.

Paul LeBlanc is the name of the young actor who has made the unexpected hit in the part. He is a New Orleans creole by birth and played comedy roles with Mme. Bernhardt before going out to Los Angeles where Mr. Griffith discovered him. The costuming of the young soldier is wonderfully accurate to the period of 1864. Some of the recent Civil war portraits in the magazines and newspapers are almost doublets of this sentry figure, showing what care Griffith has used in reproducing the Civil war type.

Miss Lillian Gish wears her costumes of Civil war and reconstruction times that are heirlooms in her family. Through Griffith's skill all the actors in the production are made to appear as if to the manner born and not awkwardly moving about in habiliments to which they are unaccustomed.



PLANTATION SCENE FROM "T HE BIRTH OF A NATION," AT THE MAJESTIC, THURSDAY, FRIDAY A ND SATURDAY.

and the Girl," made the same kind of a hit it did a few years ago. It need not be said that "The Time, the Place and the Girl" is a good show. It always was. It registered the biggest of big hits. But even good things can be spoiled. Not so in this case, however, for it is "put on in a big way, a tasty way and a costly way.

Guy Voyer is his own likable, amiable and active self, and makes the Johnny role a laugh hit and a cost engaging personality. Harriet Lee is just as sweet and neat as a pretty little girl can be. Loraine Bernard is immense as the nurse, a good actress

TRAGEDY FOLLOWS COMEDY IN "THE BIRTH OF A NATION."

The general character of "The Birth of a Nation," at the Majestic three days beginning Thursday night, is of necessity sober and somber. It represents a critical period in the history of the states. It pictures the times that "tried men's souls," and is not to be approached with levity. It is not a comedy, unless the word comedy be used as it was by Dante and Balzac. It is simply a truthful picture of the times it portrays, and there was little of a comic nature in those days. Yet there is comedy in D. W. Griffith's filmed spectacle, comedy of the most delicate sort, but comedy [illegible].

A typical Southern home is shown where all is of good cheer. War's alarms have not yet disturbed its serenity. A young Northern lad is visiting his old college chum. Youth will be served and in their playful [illegible] and chasing each other about the old mansion and grounds there is pure comedy. A few months later they are destined to die on the field of battles, enemies, but clasped in each other's arms.

Then there is shown the young daughter of the old Southern family; almost a hoydan, playful as a kitten, up to all sorts of tricks with her brothers, sister, and their guests. Later is seen her tragic end, when to save herself from a fate worse than death, she jumps to her death from a high cliff. Comedy that ends in tragedy, but comedy nevertheless.

Again there is a scene in "the negro quarters" where the negroes are "showing off" for the amusement of the Northern visitors. They dance the shuffle, buck and wing, and other steps to the tune of "Turney in the Straw."

When the Camerons are besieged in the cabin of two Union soldiers by a mob of frenzied negro soldiers, a time when tragedy looms over the scene like a dread spectre, the audience goes into convulsions of laughter when the faithful old negro mammy hits a negro soldier on the head with a billet of wood. And so through it all there are bits of the lighter shades of life in striking contrast to the more sombre scenes. And that is what makes "The Birth of A Nation" such a truthful picture of the times for tragedy follows comedy ever

ALBERT CHEVALIER AT THE REX.

Albert Chevalier, famous the world over for his coster songs and mannerisms, and Florence Turner, the most popular photoplay actress in Britain, are featured by the Universal in "My Old Dutch," a five-reel Broadway Universal Feature, at the Rex Monday based in Chevalier's world-renowned coster song of the same name. "My Old Dutch" was made by the Turner Films in London and the Universal purchased the producing rights of the picture for this country.

Instinctively the name of Albert Chevalier calls to mind the title of the most famous song which he ever wrote, and which he sang with such tremendous success both in this country and abroad, "My Old Dutch."

Mr. Chevalier and Florence Turner are Joe and Sal. Of the former it may be said right here he is a remarkable screen actor. His expressive face reveals with the eloquence of the artist just those emotions he aims to portray. He lives before the camera the character he has so many times depicted on the stage.

Miss Turner is ideal in the role of the devoted wife who spends on her son the small fortune that falls to her. Sal and Joe aim to raise the boy a gentleman. He is sent to school in his infancy and his parents do not see him until he is man grown. There why he merits the consideration. Hector Turnbull, the playwright, wrote "The Cheat" especially for Miss Ward and Mr. Hayakawa.

The scenes of the play are located on fashionable Long Island. The big society lawn fete and ball afford great opportunity for the display of the smartest fashions.

COLORED MEN OBJECT TO PRESENTATION OF 'BIRTH OF A NATION'

Prospective Building Activities Bring Request for Water and Sewer Extensions.

The city commission passed through an uneventful session last night, until it reached the "any citizen having anything to bring before the commission" when there was an unusual response. There was present a delegation of colored men, consisting of W. Woodall Gaskin, C. A. Culbreth, A. T. Hill and William Cain, who came to protest against the ragtime exhibition of the spectacle of "The Birth of a Nation."

Mr. Gaskin said he came as a field agent of the Michigan Association for the Advancement of Colored People, to protest against the presentation of "The Birth of a Nation," adapted from "The Clansman." He advanced as a reason for this protest that the presentation was false in statements, slanderous in treatment, and opposed to the promotion of the right sentiments between the white and African races. It tended to fan and keep alive the fires of race hatred, and was unfair to the aims and achievements of the present colored men. He related the hardships in which the spectacle had been refused the right to be shown, and read statements from eminent white men sustaining his position. It was an excellent presentation of the colored man's view of the attraction, logical, even eloquent at times, and was made with a feeling and earnestness very effective.

He was followed by C. A. Culbreth, who referred to the important part played by the freedmen of the civil war, and to the fact that there should also be displayed with the pictures representations of the oppression of the whites against the southern colored race.

Petitions were received from property owners on Orange and High streets asking for extensions of sewer and water service, urged on account of a prospective erection of dwelling houses, action being denied as the number contingent upon the extension of the Orange street services.

The commission denied the request for exemption from taxes made by the Seventh Day Baptist church for its property on Seymour street, and by St. J. Hoffman.

The school board has paid the city $50 for the use of the east intermediate school, and now has title to the property.

[illegible] for the care of the city poor at the county farm, $1,250.67, and its license at Kalamazoo, $1,275.43, were allowed with a slight reduction.

City Attorney Trumbull rendered a decision against any rebate of the license fee of Will A. Hicks, saying that the law contained nothing authorizing what the ordinances would not permit to any rebate.

The annual report of the inspector of public health was received and filed. It is somewhat of an increase over the previous year, but the death rate was below the average of the previous years.

COLORED PEOPLE PROTEST AGAINST BIRTH OF A NATION

Appeal to the Mayor to Have Certain Parts Eliminated from Picture.

An appeal to the mayor, to stop certain parts of the "Birth of a Nation," as it tends to fan and keep alive the fires of race hatred, which one of our colored representatives of the Michigan Association for the Advancement of Colored People, brought before the commission Monday night.

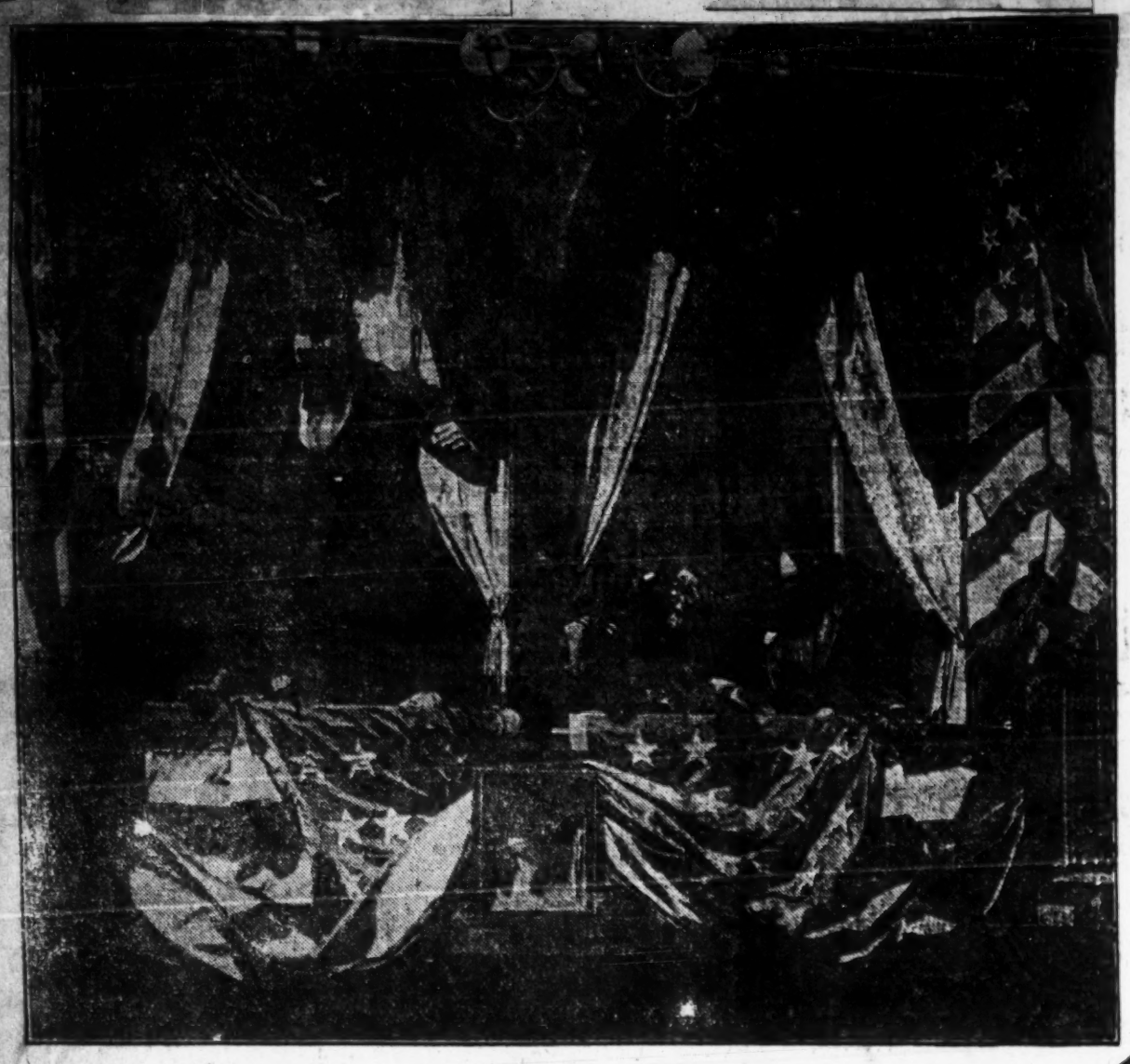
We colored people ask why is it Mr. D. W. Griffith has so thoughtlessly forgot to picture the offenses of the whites against the southern colored race? Why is it he has not pictured the negro mother who has nursed from her black breast the white daughter of her mistress, watched over her in the lonely hours of the night, crooned her to sleep with her southern melody, and watcher her bud into beautiful womanhood? Why has he failed to picture the negro mother who gave birth to a daughter in a mud plastered cabin with no doctor attendant, as the white mother had? Why has he forgot to picture the colored baby left in the cabin, and before the mother was hardly able was put back in the field of cotton? Has he forgot to picture the babe of the negro mother left to grow up like uncultivated corn, and be watched by the keen eyes of the master before she has grown to womanhood, to be taken and used as he sees fit to do? Has he forgot to picture the flames that burn that poor mother's heart to see her daughter taken from her for immoral purpose? Has he forgot to picture that same mother's daughter's child, with white blood coursing through its veins, put in the fields of cotton as soon as it is able to work? Has he forgot to picture where the amalgamation of color started from. I don't think we colored people would ask for certain parts of the "Birth of a Nation" to be stopped if Mr. D. W. Griffith has pictured the offenses of the whites against the negro race.

Trusting with your influence there may be something done to stop certain parts of the "Birth of a Nation," which tend to stir a hatred with whites against the negroes.

Our colored men have asked this favor. Why can't it be granted? Their votes will be asked for at the coming election.

A member of the colored Missionary society. MRS. H. E. I.

156 JACKSON CITIZEN PRESS WEDNESDAY, FEB. 9, 1910.



SCENE FROM "THE BIRTH OF A NATION," SHOWING LINCOLN'S ASSASSIN LEAPING FROM THE BOX AT FORD'S THEATER, TO BE SHOWN AT THE MAJESTIC, THURSDAY, FRIDAY AND SATURDAY.



PRISONERS LEAVING RICHMOND DURING CIVIL WAR, FROM SCENE IN "THE BIRTH OF A NATION"

FEBRUARY 10, 1916.

"BIRTH OF A NATION"
Beginning Tonight.

The first performance of D. W. Griffith's wonderful spectacle drama, "The Birth of a Nation," at the Majestic Theater, will commence promptly at 8:15 tonight. The performance lasts until 11:05 p. m. The matinees Friday and Saturday will commence at 2:15 p. m. Owing to the long line of ticket purchasers and the crowded condition of the lobby before each performance everywhere, it is advisable to purchase seats in advance for theater patrons buying seasts for a current performance are forced to stand in line for some time, thus often missing the opening scenes of this impressive spectacle. By buying tickets in advance this inconvenience is obviated.

The new theatric art invented by D. W. Griffith in producing "The Birth of a Nation" has enabled him to surpass by far any previous stage spectacle. "Ben-Hur" and "The Blue Bird" were supposed to be the most impressive productions ever made on any stage. They seem small in comparison with this epic of American history with its 5,000 scenes, 18,000 people, 3,000 horses and 100,000 details, the result of eight months of hard work and the expenditure of half a million dollars.

The great director is being amply repaid for his monumental efforts in motion picture spectacles by "capacity" business at first-class prices in the principal theaters of the country. It has broken all records for long runs in New York, Chicago, Boston, Detroit, Philadelphia, Pittsburgh and St. Louis.

The present engagement will be the last in this city and in this section this season. No one will want to admit that they have not seen this wonder of the century.

It will be brought here in exact reproduction of the great attraction which in New York broke every record of the American stage. These achievements alone have aroused more comment upon the subject of this great story than was ever devoted to a theatrical enterprise before.

The merest statement regarding "The Birth of a Nation" leaps to superlatives because there is no other form in which it can be written. Simple facts in relation to its developments sound extravagant until you have seen the production and realized a tithe of its sweep and power. It covers the essential details of American history ranging through three centuries. Actual battles are shown with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story.

Three thousand horses were used to give the cavalry and other thrilling effects of the wild dashes over miles of territory. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the people; 10,000 yards of cloth were worked into the costumes worn by the women, while 25,000 yards of white muslin were

SHOULD CALL FOR SEATS LAID AWAY FOR "THE BIRTH OF A NATION"

The Patriot has been requested by the Majestic management to announce that while there are still some dollar seats for each of the matinees, and dollar and two dollar seats for the night performances, all fifty cent seats for the five performances of "The Birth of a Nation" have been taken.

For this reason all those who had seats laid away are requested to call for them as early as possible, since in justice to those desiring seats as well as to protect itself, the management feels itself called upon to place on sale every seat that is not called for before expiration of the time limit set.

"The Birth of a Natio

Although the English is most complete and clear, must admit that it has short when one attempts to find adequately describe "The Bi Nation," which Thursday held spell-bound a capacity the Majestic. Mere words fa justice to D. W. Griffith's mast To be appreciated this producti be seen. It beggars descrip that it is so colossal, so diffe magnificent and yet so absolut to history of the days before, and after the civil war.

From the critic's standpoin one fault can be found with t ture. The smallest details carefully and faithfully follow as the greatest scenes. Noth missing and nothing could be When an audience will sit for hours, without becoming rest see a picture play, it certainly be out of the ordinary. It m unusually attractive, colossal, ly interesting and absolutely less in production, and this i part of the many things which be said of "The Birth of a N

It was Jackson's introducti $2 motion pictures, and it was a welcome and pleasing one. Peo all types, with different taste drama, unit d in pronouncing thi most remarkable work they had seen.

Jackson residents who had seen picture on two or three previous casions in New York, Boston, Chi or Detroit were in attendance last ening, and enjoyed it fully as m as on the first showing.

A few facts about this masterp may tend to convey somewhat the pression of its bigness. In all, th are 5,000 scenes, 18,000 charac 3,000 horses, and it cost $500,00 produce it. There are 12,000 fee film, and it takes three hours to the complete show.

Perhaps the greatest scenes in picture are the reproductions of battle of Petersburg and the s and burning of Atlanta. At Pet burg the actual trench warfare, w flank attacks and charges, are sho with remarkable truthfulness. N photography is introduced show the fighting at night. The burstin the mortar shells and firing of field artillery are most vivid.

For gripping interest of the m dramatic type, the thrilling rescu the townspeople of Piedmont by Ku Klux Klan, the invisable arm the south during the reconstruc days, held the supreme position. W these white-garbed horsemen shown galloping into the town to the armed colored men, who drunk with power and committing predations upon the whites, the dience shouted and clapped its proval of the quick and vens methods of the Klan.

As to the cast introduced in picture, it may well be said that the strongest cast ever assemble one picture, and not one of the a former stage star. Stellar ho go to Henry B. Waltham who, as Cameron, "The Little Colonel," a proved his claim as the greatest tion picture actor in the world. presentation of the leader of the federate troops at Petersburg sh ing his great bravery in rescuin northerner who is wounded is realistic, while his emotional pow shown in his vengeful attitude w leader of the Ku Klux Klan and the finding of the dead body of sister who chose death to a los honor.

Lillian Gish, the sweet-faced who has won nation-wide praise her work in this picture, is all could be said for her as Elsie St man, daughter of the radical s tor. The love scenes between her Mr. Waltham as most touching specially that in which the dove, symbol of love is introduced rises to her greatest heights of pantomimic skill in the scenes when Lynch, the power-drunken mul who attempts to force her into m riage.

Elmer Clifton as Phil Stoneman Northern army officer and son of radical leader of the senate, who the love of "The Little Colone starts in a very capable actor. In scenes when he defends his sw heart and her father and mot against the attacks of the armed group, he is superb.

Mae Marsh, the daughter of south who sacrifices her life to es the attack of a negro, Robert L ton as Ted Stoneman, Mary Alden mammy, Jennie Lee as Lydia Walter Long in the role of the m grade negro, and Ralph Lewis Hon. Austin Stoneman, are a part is selected company of stars and on for their parts.

A most touching side of south's misery and hardships is given by Montgomery. Miss Josephine Crowell as Mrs. and Cameron, who undergo many ships and give two sons and all t belongings to the lost cause. ands was heard cheering the presentation of Abraham Lin a most touching presentation of Ford of the south.

The shooting of Lincoln at F theater and the escape and pursuit across the country of the assassin of Lincoln, will be shown on the screen of the Majestic theater next week.

Music incidental to the produc played by a large orchestra of fourteen instruments.

JACKSON CITIZEN PRESS THURSDAY, FEB. 10, 1916.

EXTRA PERFORMANCE TO-DAY OF "BIRTH OF A NATION" THIS EVENING AT THE MAJESTIC.

With an advance seat sale which assures capacity business for the two performances of "The Birth of a Nation," this colossal motion picture production will open at the Majestic this evening for a run which indications promise it to surpass that the production will have undergone while here never been witnessed in local theatrical circles.

A large part of the pleasure of the performance is the superb music which is to be rendered by the fourteen piece orchestra that has been engaged for the occasion. Without doubt it will be the most important and talented unit of this kind ever assembled in Jackson, the program of selections to be rendered during the progress of the production being of the highest class of music.

Extra performances will also be given at 2:15 and 8:15 p. m. tomorrow (Friday) and Saturday. The advance sale for these performances is now on and indications are that the theater will be filled to its capacity at each performance. Those who have not yet secured seats should do so at once to avoid disappointment.

ing out his big dramatic ideas. It is perhaps the most unusual work ever produced.

Mr. Griffith was right in his idea that this great spectacle and no less than the production of America's history in so many thrilling incidents contained the spectacular data which so many of the people are familiar with. This illustrates the care Mr. Griffith takes in assembling the details of all of his productions.

The production will start at promptly 8:15 and will run about 2 1/2 continuously. The admission prices will be from 25c to $2.00 per seat. Extra matinees will be given Friday and Saturday afternoons at 2:15 p. m. Seats may be secured at the box office.

MAJESTIC THEATRE

Three Days Starting Thursday, Feb. 10. Mats. 2:15 Evgs. 8:15

Matinees Friday and Saturday

D. W. Griffith's Eighth Wonder of the World

18,000 People — 3,000 Horses

THE BIRTH OF A NATION

Cost $500,000 — Took 8 Months to Produce

The World's Mightiest Spectacle

SYMPHONY ORCHESTRA OF THIRTY

Seat Sale Tuesday

Mail orders accompanied by remittances and stamped return envelopes will receive prompt attention.

Prices: Evenings, 25c, 50c, $1, $2. Matinees, 25c, 50c, $1

this time of the year this through the medium of a ty man's way of working

COMMENT

with a shivering in the

ughing and a tendency to

t is one of Nature's jokes, rm, but no good to human

Missouri, when the navy ark says, "Show me!"

a man agrees with your tellect you credit him with

eeps up much longer the will become atrophied by

gh in price that only those met and Hecla stock can day evening supply.

ires of imagination, a man g love by telephone. Such to talk to a phone.

eds of men who will pay of prize fighting, one won- ir limited brains, ever got

nt element, just find a man cked on the walk so hard is neighbor's walk is bare

rested in the question of the big league ball play- in the existing tendency e."

the claim that soldiering to work, it is a good thing ing broken in to do their no unpleasant training or n when they are returned

s a contest between Sen- Lisbon for the honor of t son; and the choice falls man will find the exercise verdict a good training for vention's favor.

IN COMMENT

a Lusitania case has been

an who uses whisky as a good deal the matter with

is hoped no one will drag ain River until after the

And if the buckwheat ut its still be worth living roughing.

Cretone: Paris represen- can prevailed upon to weep ship statesman wearing s

If the armor plate man t Maine, perhaps we may ther the United States is in peace.

ard the crews this morn- f your Phyllis had to say hold the straps ushered ss of swing."

could perform the sec-

tight-fisted, bucolic citizens who wouldn't know t Good Samaritan from a block of channel ice.

The anti-tipping law is one of several thousa laws which have been put on the statute la which have been put on the statute books of th country in order to prevent the human race fro spending its own money without securing the co sent of a member of the uniformed police. It modeled after the old blue laws of Massachuset which were called blue because that was the col of the people who tried to enforce them. It generally conceded that we would all live happi and longer if the constitution prevented the legi lature from meeting oftener than once in ninet nine years and then adjourning sine die.

Rippling Rhymes

BY WALT MASON.

THE HAS-BEENS.

I read the papers every day, and oft encount tales which show there's hope for every jay wi in life's battle falls. I've just been reading of



WALT MASON.

gent who joined the has-be ranks, at fifty years without cent, or credit at the bank But undismayed he buckl down, refusing to be beat, a captured fortune and renow he's now in Easy street. M say that fellows down and o ne'er leave the rocky trac but facts will show, beyond doubt, that has-beens do con back. I know, for I who wri this rhyme, when forty-o years old, was down and ou without a dime, my whiske full of mold. By black di aster I was trounced until jarred my spine; I was a fa ure so pronounced I didn't ne a sign. And after I had soaked my coat, I sa (at forty-three), "I'll see if I can catch the go that has escaped from me." I labored hard strained my dome, to do my daily grind, until triumph I came home, my billy-goat behind. A any man who still has health may with the w nere stack, and have a chance at fame and weal —for has-beens do come back.

Side Talks

BY RUTH CAMERON.

HER HUSBAND'S FRIENDS.

Do you ever praise your husband's friends? Do in this case, means wives, of course, but as t woman are potential if not actual wives, I ho no woman will lay this article aside merely becaus she isn't at present of the m trimonial estate.



RUTH CAMERON.

As for the man—well, I bet all husbands will prick up the ears when they read that qu tion, and bachelors don't ma ter.

The great compliment which the average American husband shows in permitting his wife to select the friends with whom they shall spend most of their leisure time, a in entertaining and associati with her family rather than h is something I have remarke upon before. I think it add parts to this country if both the opposite is true abroad) if the line between a woman and h family are stronger than the between a man and his and also because t American business man is so absorbed in his bu ness that he leaves the arranging of all social d tails entirely to his wife.

AND THIS IS WHY HUSBANDS DO LOSE

But the upper of the matter is not what I want to understand, and that is the explanation t strangers who seem to rest for her husband's ne cessary bachelor friends. Surely the explanation doesn't seem rather simple. And yet I know ma attractive and thoughtful American women w lament that husbands' companionship is surrend

At the Theaters

"Birth of Nation" Proves to Be the Wonder Picture It Has Been Proclaimed

One might search the dictionary for superlatives to convey a proper conception and appreciation of "The Birth of a Nation," and only partially fulfil the task. In a hastily prepared report, then, the task becomes hopeless, but the theater full who saw D. W. Griffith's "eighth wonder of the world" at the Majestic last evening will become such enthusiastic advertisers for the spectacle that any short-coming here will scarcely be felt.

The wonder of production, above all its other wonders, stands out in this portrayal of the sufferings of the bleeding south at the conclusion of the Civil war—a portrayal which, no matter how far fetched it may seem at times only partially portrays the outrages of the period as they are vouched for by leading historical authorities. Time and again so realistic and so thrilling did its situations and their depiction become that the audience broke forth in applause and cheers—than which spontaneous praise there can be no greater acknowledgement of a producer's skill.

From every angle the directing hand of the wizard Griffith is to be felt. Men and horses that must have actually mounted into the thousands are presented on the screen in many scenes and yet under such perfect direction that their purport never becomes confusing to the watcher. The directoral instinct is likewise apparent in the knowledge of just when to break off these big scenes and intersperse them with the intimate views before there is the slightest chance for interest to lag. Likewise is the perfect judgment of the director seen in the manner in which the horrors, no matter how gruesome, are never carried to the extent of bad taste. Still further evidence of the mind which conceived, constructed and assembled this greatest of all amusement spectacles is apparent in his selection of a cast. Not one of the dozens of players is known to stage fame, yet each is an artist so eminently fitted for the particular part assigned him, or her, that it would seem Mr. Griffith had at his disposal when making his selections most of the artists of the screen.

Great battles are pictured in the early portion of the picture, covering the period of the civil war, yet they are mere incidents of the monster production. At one period and another a complete replica of the interior of Ford's theater, of the president's room in the White House, and of the South Carolina legislative hall serve as "settings" for short scenes, and each had to be especially built—yet like the battle scenes they are but mere incidents of the vast combination of drama and history.

However, into some of the battle scenes there come passages of an intimate interest because they concerned "the little Colonel," the central figure of the story. Henry B. Walthall, who played the part, gave an impressive characterization throughout, while in at least one scene, that of the charge of his regiment on the union trenches at Petersburg, his playing was of a realism that it would seem could come only from a man momentarily inspired.

Then, too, there was work in the wild riding and fighting scenes by artists who must go unnamed. Times almost without number there were realistic falls from dashing horses that it seemed no man would risk.

Though about half the picture is given over to the war and the assassination of Lincoln, which robbed the south of its best friend, it is in the last half which shows the sufferings of the reconstruction period that it reaches its great dramatic heights. As franchise and the overt influence of the carpet baggers lead the freedmen to greater license and then to outrage, we see the suffering of the south as depicted in the little group of characters around which the story revolves. Then there comes a relentless, punishing justice in the shape of Ku Klux Klan, lifting from it the shackles which are fast settling on and devasting the south.

Wildest melodrama, in most vivid action description of its greatest heights, perhaps never pictured anything so able to carry a beholder before it as do these climatic scenes in which the Klan, riding like mad, rushes on the cabin of those at the mercy of the negroes drunk with power, whiskey and blood.

Through all this, of course, the interest and sympathies—or hate—of the audience are centered in the little groups which represent the typical southern family, their northern friends, the scalawags, carpetbaggers, and the negroes which represent the vilest of all.

Most of Walthall's fellow men as his northern sympathizer had the most important role. Beautiful, fearless and in action she was good throughout and did not spare her emotions in the scenes with Walthall. Ralph Lewis as the governor who would have her to marry him.

Sympathetic relief as the suffering southerners made more poignant the suffering and the horrors of the south. Robert Harron and Elmer Clifton as the two younger Stoneman boys, the former's death scene when he is shot in the back by a negro as he is about to bayonet a southern soldier, and the latter's fight with the negro leader in the legislature were both splendid bits of acting.

Lynch scored by general excellence rather than by any big scenes.

Of those whose work of a moment loomed prominent there was the death scene of Mae Marsh, as the little sister, a wonderful example of getting the most from a big scene without overplaying it. Even briefer, but nearly as impressive is Robert Harron's death scene when, as the younger Stoneman he discovers an old chum as he is about to bayonet a southern soldier then, withdrawing his bayonet, is shot in the back. The fleeting glimpse of death as he goes down beside his friend is another example of perfect playing.

Wallace Reed, as the strapping young blacksmith, was not in the picture more than three or four minutes, but for that length of time was the whole picture. He fights single handed a pack of half a dozen negroes in a liquor shop, sending them flying one after another this way and that, the scene being one that pales in comparison the numerous big fight scenes that have made film history.

Mary Alden, as the mulatto woman, is another deserving of special praise for one big scene, that in which she is carried away by her resentment at being forced to obey a white man. Walter Long as the renegade black also held the screen with a big scene for a moment.

Amongst the others of the cast are many characterizations of fine evenness, though none happened to be called upon for exceptional playing such as those mentioned above.

Completing this wonder production are at least two other things which must be mentioned. Most important is the special orchestration played by some thirty musicians. Throughout the picture one is almost unconsciously moved by the fitting, impressive musical arrangement which does its share to raise this picture to a class so far above all others. Tending, in a lesser way, toward the same result, is the perfect use of "effects" with many of the scenes.

Macauley's Theatre

Limited Engagement, Beginning Monday Night, February 14th.
. . . Matinee Every Day . . .

D. W. GRIFFITH Presents

THE BIRTH OF A NATION

An Historical Drama in Two Acts

NOTE:—There will be an intermission of eight minutes between Acts I and II.

CAST OF CHARACTERS.

Col. Ben Cameron	Henry Walthall
Margaret Cameron, the elder sister	Mariam Cooper
Flora, the pet sister	Mae Marsh
Mrs. Cameron	Josephine Crowell
Dr. Cameron	Spottiswoode Aiken
Wade Cameron, the second son	J. A. Beringer
Duke Cameron, the youngest son	Maxfield Stanley
Mammy, their faithful old servant	Jennie Lee
Hon. Austin Stoneman, Leader of the House	Ralph Lewis
Elsie, his daughter	Lillian Gish
Phil, his elder son	Elmer Clifton
Tod, the younger son	Robert Harron
Jeff, the blacksmith	Wallace Reed
Lydia Brown, Stoneman's mulatto housekeeper	Mary Alden
Silas Lynch, mulatto Lieutenant-Governor	George Seigmann
Gus, a renegade negro	Walter Long
Abraham Lincoln	Joseph Henabery
John Wilkes Booth	Raoul Walsh
Gen. U. S. Grant	Donald Crisp
Gen. Robt. E. Lee	Howard Gaye
Nelse, an old-fashioned negro	William De Vaull
Jake, a black man faithful unto death	William Freeman
Stoneman's servant	Thomas Wilson

Cabinet Members, Generals, Military Aides and Attaches, Secretaries, Senators, Representatives, Visitors, Soldiers, Abolitionists, Ku Klux Klansmen, Plantation Crowds and Mobs.

THE GRIFFITH TRADE MARK.

All pictures produced by David W. Griffith have the name Griffith in the upper corners of the film and the initials D. G. on the lower border line. There are no exceptions to this rule. Mr. Griffith has several new productions under way which will be announced from time to time. His next big production will be "The Mother and the Law," a story of modern life in America.

Entire production under the personal direction of D. W. Griffith.
Photography by G. W. Bitzer. Music by Joseph Carl Briel.

A NATION IS BORN.

Among our fathers lived a poet-leader who dreamed a new vision of humanity—that out of the conflicting interests and character of thirteen American States, stretching their territories from the frosts of the North to the tropic jungles of Florida, there could be built one mighty people. For eighty years this vision remained a dream—sectionalism and disunity the grimmest realities of our life.

Lord Cornwallis, the British Commander, had surrendered at Yorktown, Virginia, to the allied armies of the Kingdom of France and the original thirteen states, by name—New Hampshire, Massachusetts, Rhode Island, Connecticut, New York, New Jersey, Pennsylvania, Delaware, Virginia, Maryland, North Carolina, South Carolina and Georgia. Through seventy-five years of growth and conflict these states clung to their individual sovereignty feeling with jealous alarm the slow but resistless growth of a national spirit within the body of the Federal Union. This new being was stirred at last into conscious life by Daniel Webster's immortal words—"LIBERTY AND UNION, ONE AND INSEPARABLE, NOW AND FOREVER!"

The issue, which our fathers had not dared to face—whether the state or the Union should ultimately have supreme rule—was joined in 1861 over the problem of the Negro.

The South held with passionate conviction that we are a Republic of Republics, each state free and sovereign. The North, under the leadership of Abraham Lincoln, held that the Union was indestructible and its sovereignty supreme.

Until Lincoln's day the right of each state to peaceful secession was scarcely disputed, North or South. New England had more than once threatened to withdraw long before South Carolina in her blind rage led the way.

And yet unconsciously the new being within had grown into a living soul, and, in the mortal agony of four years of Civil War and eight years more horrible Reconstruction, a Nation was born.

THE PLAY'S MESSAGE OF PEACE.

If this graphic presentment serves no other purpose, its message for universal peace marks it of great importance. Morally and educationally it establishes the futility of armed conflict. A member of the Senate of the United States expressed the foregoing sentiment:

"Any one contemplating war should see this picture," added the Senator, "I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

Great care has been taken not to glorify battle. Even the music stops in its motif of glorification to sound the note of terror and desolation which is the real truth of WAR.

Armies seldom settle disputed questions of state. But where they accomplish this much, in the wake of conflict, arise newer and more terrible questions. But for the hatreds engendered in the Civil War, the suffering of the Reconstruction period would never have been known.

"BIRTH OF A NATION" SOUVENIRS.

A handsome souvenir book of the production can be secured in the lobby between the acts or after the performance. This is a limited edition issued under Mr. Griffith's personal supervision and is the finest type of art printing ever seen in a book of this description. It gives a complete account of the work and is beautifully illustrated in photo-gravure reproductions of scenes from the spectacle.

COURIER-JOURNAL OFFICE BUILDING DIRECTORY
FOURTH AND GREEN STREETS

American Sales Book Co., Ltd.
Sales Books, Store Systems, Manifold Supplies of All Kinds.
Room 237.
Phones: City 6805. Main 473-Y.

Herman D. Anderson Co.
Edison Dictating Machines.
Rooms 401-402.

Stewart Allen.
Real Estate.
Room 307.

Barber Shop.
Green, near Fourth.

Henry C. Colgan.
Rooms 401-402.

Dr. Clark.
Dentist.
Room 409.
Phones: Main 473-A. City 3305.

Jos. Cohen.
Accident, Health and Life Insurance.
Room 407. Phone City 989.

Cusick Studio.
Photographers.
Entire South End Fifth Floor.

Columbia Shows.
Headquarters.
Room 230.

Dr. Chas. A. Funk.
Dentist.
Main 2154-A. City 3308.

Dr. H. B. Green.
Dentist.
Room 306.
Phone Main 924-Y.

General Acoustic Co.
Instruments for the Deaf.
N. H. Shulhafer, Agent.
Room 333.

Hetch & Schneider.
Manufacturing Jewelers.
Rooms 330-332.

Harding Detective Agency.
Room 406.
Office. Both Phones 2373.
Night Call City 3470.

W. C. Heimerdinger,
Branch Store. North Lobby.

Miss M. A. Kearns.
Modiste and Purchasing Agent.
Room 307.

Kentucky Press Association.
Room 414.
Main 269; City 3544.

H. C. Kerfhage.
Clocks.
Rooms 419-420.

A. V. Kirtley.
Room 430. City 4453.

Letter Service Co.
Rooms 401-402.

Louisville Loan Co.
Room 201.

Claude C. Matlock.
Room 301.
City 617. Main 617.

Thomas J. Nolan.
Architect.
Rooms 340-341.

Dr. W. B. Moore.
Room 203. City 1268.
Hours 10 a. m. to 2 p. m.; 6 to 8 p. m.
Sundays 10 a. m. to 12 noon.

Drs. Orendorf & Weber.
Rooms 326, 328, 330.
Hours 9 a. m. to 5 p. m.
Sundays 9 a. m. to 12.
Phones: City 954. Main 924-A.

Dr. P. A. Pennington.
Dentist.
Room 304.
Home Phone City 1307.

George W. Strand Construction Co.
Contractors and Builders.
Room 327.

H. F. Smithson.
Sales Agent.
Tablet and Ticket Co.
Frances Envelope Co.
Room 327.

RAILROAD TIME TABLES.

LOUISVILLE & NASHVILLE R. R.

Stations, Tenth and Broadway, and Baxter Ave.
City ticket office 401 So. Fourth Ave. and corner Fourth and Main. Both Phones 250.
*Daily. †Daily, except Sunday.
a Stops at Fourth street.
x Stops at Baxter Avenue.
d Stops at Fourth and G streets
e Stops at Fifth and A streets.
This Company reserves the right to vary from the time shown herein without notice to the public, and does not guarantee schedules.

Union Station, Tenth and Broadway.

	Leave.	Arrive.
Cincinnati and East	xa* 3:15 am	xa* 3:10 am
Cincinnati and East	xa* 9:15 am	xa* 9:40 pm
Cincinnati and East	xa* 1:10 pm	xa* 1:45 pm
Cincinnati and East	xa* 5:30 pm	xa* 11:45 am
Cincinnati and East	xa* 6:30 am	xa* 6:30 pm
Mobile and New Orleans	xa* 9:15 pm	xa* 6:05 am
Memphis and South West	xa* 7:15 pm	xa* 4:05 am
New Orleans and Memphis	xa* 2:25 am	xa* 2:45 am
Birm'gham & Montgomery	xa* 2:00 pm	xa* 1:00 pm
Nashville and Chattanooga	d* 8:45 am	d* 6:55 pm
Bowling Green Accommo.	d† 5:15 pm	d† 9:45 am
Knoxville and Atlanta	d* 8:00 pm	d* 7:40 am
Atlanta and Jacksonville	d* 8:00 am	d* 9:00 pm
Lancaster and Richmond	d* 6:40 am	d* 6:05 pm
Frankfort and Lexington	xa† 7:45 am	xa† 6:20 pm
Frankfort and Lexington	xa† 1:45 pm	xa† 12:40 pm
Frankfort and Lexington	xa† 6:30 pm	xa† 8:25 am
Georgetown and Mayesville	xa† 1:45 pm	xa† 12:40 pm
Bardstown and Springfield	d* 4:35 pm	a* 5:20 am
Bardstown and Springfield	d† 9:00 am	a† 1:40 pm
Lebanon and Greensburg	d† 5:15 pm	d† 9:45 am
Lebanon and †Greensburg	d* 9:00 am	d* 9:00 pm
Shelbyville and Bloomfield	xa* 5:47 pm	xa* 8:05 am
Shelbyville and Bloomfield	xa† 7:45 am	xa† 6:45 pm
Shelbyville and Bloomfield	xa† 7:45 am	xa† 6:20 pm
Richmond and Beattyville	xa† 7:45 am	xa† 12:40 pm
Richmond and Beattyville	xa† 1:45 pm	xa† 6:20 pm
Jackson	xa† 7:45 am	xa† 12:40 pm
Jackson and McRoberts	.....	xa† 6:20 pm

Sunday Trains.

Frankfort and Lexington	xa 6:00 pm	xa 10:30 am
Frankfort and Lexington	xa 7:45 am	xa 9:00 pm
Jackson	xa 7:45 am	.....
Jackson and McRoberts	.....	xa 9:00 pm
Bardstown and Springfield	.....	d 9:30 am
Bowling Green Accommo.	d 6:30 pm	d 10:25 am
Lebanon and Greensburg	d 6:30 pm	d 10:25 am

Through Steel Pullman sleeping car on the 9:30 p. m. and 2:35 a. m. trains to New Orleans and Memphis; on the 8 p. m. train to Atlanta and Bristol; on the 8:00 a. m. train to Atlanta and Jacksonville; on the 1:10 p. m. and 2:15 a. m. trains to New York.

LOUISVILLE & INTERURBAN RAILROAD
—Terminal Station on Jefferson street, between Third and Fourth. In effect November 1, 1915. All trains daily except Sunday and as noted. (For Sunday and holiday see folder.)

Lagrange Division—Trains for Pewee Valley and way stations leave at 4:30, 5, 6 a. m. and half hourly 6:30 a. m. to 7 p. m. then at 8, 9:30, 10:30, 11:30 p. m. and 12:30 a. m. Additional train from Brook and Green streets 4:16 a. m. For Lagrange and way stations 4:30 a. m., then hourly 5 a. m. to 8 p. m., then 9:30, 10:30 and 11:30 p. m. Additional train from Brook and Green streets 4:16 a. m. Limited train for Anchorage, Pewee Valley, Muira, Wooldridge Locust Lodge and Crestwood leaves at 5:10 p. m.

Shelbyville Division—Trains for Shelbyville and way stations leave hourly from 4:15 a. m. to 7:15 p. m., then 9:15 and 11:30 p. m. Additional trains 5:15 and 10:15 p. m., on Saturdays and Sundays only and from Brook and Green streets 5:34 a. m. daily.

Prospect Division—Trains for Prospect and way stations leave 5:22, 6:03 and hourly 7:08 a. m. to 7:08 p. m., then 9:06 and 11:23 p. m. Additional train 5:38 p. m. except Sunday and on Saturday and Sunday only 8:08 and 10:06 p. m., and for Harrods Creek at 6:13 a. m. For Florida Heights 7:34 a. m. and for Glenview at 4:18 p. m. except Sunday.

Jeffersontown Division—Trains for Jeffersontown and way stations leave 4:23, 5, 6:05, 6:35, 7:05, 8:20 a. m., and then hourly to 7:20 p. m., then 9:30 and 11:20 p. m. Additional train 5:50 p. m. except Sunday and on Saturday and Sunday only 8:20 and 10:20 p. m.

Salt River Division—Trains for Orell and way stations leave at 4:35, 5, 5:50, 6:20 a. m. and then hourly from 6:50 a. m. to 7:50 p. m., and then 9:50 and 11:46 p. m. Additional train except Sunday at 5:20 p. m. and on Saturday and Sunday only 8:50 and 10:50 p. m.

Okolona Division—Trains for Okolona and way stations leave 5:20 a. m., then hourly 6:34 a. m. to 7:34 p. m., then 9:34 and 11:20 p. m. Additional train on Saturday and Sunday only at 5:20 p. m.

Fern Creek Division—Trains for Fern Creek and way stations leave 4:50, 6:10, 6:50 a. m., then hourly to 7:50 p. m., then at 9:50 and 11:35 p. m. Additional train from city limits 6:44 a. m., and from Terminal Station at 5:20 p. m., except Sunday and on Saturday and Sunday only at 9:15 and 10:50 p. m.

SOUTHERN RAILWAY.
(Incorporated.) Seventh-street Station.
City Ticket Office, 457 Fourth street.
Starks building.
N. B.—Following schedule figures published only as information and are not guaranteed.

St. Louis and the West.

8:05 a. m. daily, St. Louis Special, Huntingburg, Rockport, Cannelton, Princeton, Centralia, Evansville, St. Louis and points west and southwest. Pullman sleeping car.

6:45 p. m. daily, "Evansville Limited," Huntingburg, Rockport, Cannelton, Princeton, West Baden and French Lick.

11:5 p. m. daily, St. Louis Limited, Princeton, Mt. Vernon, Centralia, St. Louis and all points west and southwest. Pullman car to Centralia 5:15 a. m.

"Birth of a Nation."

"The Birth of a Nation," David W. Griffith's wonderful picturization of historical contrasts, will be the attraction at Macauley's Theatre for one week, beginning Monday night, February 14, with daily matinees thereafter. The first half of this great picture exhibits the salient events of the Civil War, Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theatre.

In the second half the South's "second uprising" against the carpet bag regime is shown a thrilling story of reconstruction days. The romance of the Little Carpetbaggers Colonel, Ben Cameron, the South Carolina lads, patriotic and devoted sisters and mothers live intense throughout the story. The fall and rise of plantation days as well as the heart, pain and sorrow of the stricken South are shown.

[illegible] scenes and the pride of the [illegible] are given with thousands of participants, mostly old Union and Confederate veterans. There are [illegible] and [illegible] and [illegible] and [illegible] [illegible] [illegible]

FAMOUS CREATOR OF "THE BIRTH OF A NATION" AND ONE OF THE LEADING FIGURES IN PHOTOPLAY



DAVID W. GRIFFITH. LILLIAN GISH.

"The Birth of a Nation," the photo-spectacle which comes to Macauley's Theater next week, is the brain-child of Mr. Griffith, a native-born Kentuckian who first saw the light of day at Lagrange. This super-photoplay was the first motion picture to command a price of $2 a seat, and ran at that scale for a number of months in New York, and has also had phenomenal success when booked for long runs in other parts of the country.

When first written by D. W. Griffith "The Birth of a Nation" was offered to all of the leading producers, but no one thought it worthy of notice because of the huge expenditure it called for. Undismayed, Mr. Griffith organized his own stock company and at an expense considered exhorbitant, even by motion picture producers, completed the filming of his pet scenario, the success of which is known wherever pictures are shown.

Mr. Griffith, well-known to and pleasantly remembered by the older of Louisville's theatrical patrons. He was a member of the Meffert-Eagle Stock Company, showing in the old Masonic Temple at Fourth and Jefferson streets. He is one of the youngest of the men who have prospered through the medium of the silent drama, and is one of the "Big Three" which formed the Triangle Company, the other members being Thomas Ince and Mack Sennett.

Miss Gish, who portrays the leading female characterization in "The Birth of a Nation," is one of the youngest as well as one of the prettiest and most accomplished young actresses who have become identified as film favorites. She has been seen in Louisville heretofore in a number of screen successes which have established her as one of the most popular stars in filmdom, and her part in Griffith's big spectacle will be watched with the highest degree of interest by her local admirers.

Greatest of All Photoplays to Be Shown at Macauley's



D. W. Griffith's master production, "The Birth of a Nation," will be the attraction at Macauley's Theater for one week, beginning Monday, February 14, and continuing twice daily thereafter.

It will be brought here in exact reproduction of the great attraction as shown in New York, where it has broken every record of the American stage.

Facts about the development of "The Birth of a Nation" sound extravagant until one has seen the production and realized its sweep and power. It covers the essential details of American history from 1861 to 1877. Actual battles are shown, with tens of thousands of soldiers in the conflict. Eighteen thousand people participated in the telling of the story. Three thousand horses were used in the battle scenes, and those showing the wild rides of the Ku Klux Klan. Cities were built up only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000. Five hundred costumers and seamstresses worked for three months to make the costumes worn by the participants. Ten thousand yards of cloth were used in the costumes worn by the women, while 25,000 yards of white muslin were used up by the regalia of the Ku Klux Klansmen. With all this a simple, human story of love and romance weaves through the scenes of history and grips the hearts of the audience. The narrative is filled with smiles and tears. A symphonic score accompanies the action and lends a potent force to the drama. It is played by an orchestra of thirty.

The sale of seats will open at the box office Thursday morning.

Special interest attaches to the production here because D. W. Griffith, who created it, was born near Lagrange, and spent some time in his early stage career in Louisville as a member of the Meffert Stock Company.

THE LOUISVILLE HERALD, SUNDAY MORNING, FEBRUARY 6, 1916.

Draw Huge Salaries As Movie Stars

Three Young Women Who Appear In "The Birth Of A Nation," Which Will Open [illegible]day, February 14.

cture Bills
SYMPHONY ORC
The Most Stupendous Dram
HIGHLY IMPORTANT
SEE
PRICES
Mail Orders Accompanied by Remittance and Stamp

THE LOUISVILLE EVENING POST.

FEBRUARY 7, 1916.

"The Birth of a Nation."

The engagement of the great Griffith spectacle, "The Birth of a Nation," at Macauley's Theater, will commence next Monday night, and will continue for one week. Commencing with Tuesday there will be daily matinees. The sale of seats will open at the box office Thursday morning, but in the meantime mail orders with remittances will receive careful attention.

The great spectacle will be given here exactly as in New York and Chicago. There will be a symphony orchestra of thirty and a large staff of operators, electricians and effect men. The large picture booth, which is ten feet wide and nine feet deep, will be placed at the back of the ground floor to insure perfect projection. A large sixty-foot baggage car is required to transport this production.

"The Birth of a Nation" is the real sensation of the hour. In New York there was a run of 48 performances, which was far more than the best previous record. In Chicago it ran for 27 performances. In Philadelphia it played to enormous houses for twenty weeks. There were nightly crowds in Pittsburgh and at Cleveland for fourteen days each.

In every part of the country the birth of a nation has started to the greatest business ever known.

160

THE LOUISVILLE HERALD,

FEBRUARY 7, 1916.

'BIRTH OF NATION" COMES TO MACAULEY'S NEXT WEEK

Spectacular Film Story Deals With Vital Episodes In American History.

The attraction at Macauley's Theater begonning next Monday night will be D. W. Griffith's mighty spectacle, "The Birth of a Nation." After that there will be two performances daily thruout the limited engagement of one week. This is the same production that has broken all theatrical records in New York, Chicago, Boston, Philadelphia, Pittsburg, St. Louis, Detroit and Indianapolis. Five million people have seen and enjoyed this production.

Mr. Griffith required eight months' time in making this picture. He employed 18,000 people and 3,000 horses, and the total cost of the work reached the enormous sum of half a million dollars.

The story is one of romance and adventure linked to the most vital periods of American history. It records its facts with the rapidity of lightning and yet never departs from the fundamentals of true drama. Love and conflict are its basic themes, but a myriad of details illumine the narrative and lift it so far beyond anything our stage has ever known that the usual avenues of comparison do not offer a road to follow in this instance. Linked with the drama is an operatic score which carries recurrent themes with every vital scene and character in the epic. This wonderful score, which is synchronized to the drama, is in itself an incomparable work of art. An orchestra of thirty people travels with the attraction to present properly and perfectly the musical score.

"The Birth of a Nation" covers the period from 1860 to 1871. In it are shown the great battles of the Civil War, the surrender at Appomattox, the assassination of President Lincoln in Ford's Theater and the thrilling story of how the Ku Klux Klan saved the South from the baneful horrors of reconstruction. The sale of seats will open Thursday morning at the box office of Macauley's, and in the meantime mail orders, accompanied by remittances, will receive careful attention.

THE COURIER-JOURNAL.

FEBRUARY 7, 1916.

Griffith's Spectacle Next Week.

Griffith's "The Birth of a Nation" will begin a week's engagement at Macauley's beginning next Monday night.

It would be difficult, it is said, to determine what are the most pleasing points of the picture. The infinite variety of the scenes is perhaps one of its chiefest charms. There are panoramic battle scenes, night rides of the Ku Klux Klan, historical episodes like the surrender of Lee to Grant and the assassination of President Lincoln, the home life of the South during and after the Civil War and a double love story of interest.

The sale of seats will open at the box office of Macauley's Thursday morning. In the meantime mail orders accompanied by remittances will receive the most careful and prompt attention, it is promised.

LOUISVILLE EVENING POST.

FEBRUARY 8, 1916.

PROTEST AGAINST EXHIBITING FILM

Colored Ministers Will See the Mayor About "The Birth of a Nation."

Mayor Buschemeyer received a communication yesterday morning from the law firm of Blakey, Quin & Lewis, representing various local organizations, protesting against the production in Louisville of "The Birth of a Nation" films.

The attorneys aver that these films tend to stir up racial hatred, and ask the Mayor to prevent their production. Much documentary evidence was enclosed with the letter, and an excerpt of a letter from Col. Andrew Cowan upon the same subject.

Later the Mayor was asked to give an audience to a delegation of colored ministers upon the same subject, which he agreed to do.

The Mayor would make no statement in advance of this meeting, which takes place to-morrow, but it is predicted that it will not be called that the matter is not one that comes within the scope of his powers as Mayor.

THE LOUISVILLE EVENING POST

FEBRUARY 8, 1916.

The Ride of the Ku Klux Clan



The success of D. W. Griffith's wonder spectacle, "The Birth of a Nation," is more than likely to be duplicated during the week's engagement at Macauley's Theater beginning Monday night.

Theatergoers who have wondered what historical basis there was for the Southern clans pictured in this spectacle may be interested to learn that they were an indirect outgrowth of the Highland clans of Scotland. David W. Griffith is a Kentuckian, and has been a close student all his life of the Civil war and Reconstruction periods. The facts given herewith are the results of his studies in that field.

Thousands of Scottish Highlanders with their families, broken by the Stuart wars, emigrated and settled in the Carolinas in the eighteenth century. To ride swiftly and to shoot straight is the ditinguishing mark of the men. The tradition of clan[illegible] union for defense rules as strong as ever. The rite of upholding St. Andrew's cross is vividly remembered.

The clans sprang into life during the Reconstruction struggles of 1869-71. Nathan Bedford Forrest, the dashing cavalry leader, was the organizer and first chief. John W. Morton, afterward Secretary of State of Tennessee, was Adjutant General. The incident in "The Birth of a Nation" of the North Carolina clansmen massing to aid their South Carolina brethren is actual fact

THE TIMES, LOUISVILLE

FEBRUARY 8, 1916.

History in Making.

D. W. Griffith's mighty spectacle, "The Birth of a Nation," will be seen at Macauley's Theater for one week, beginning Monday night, with matinees daily thereafter, exactly as it was given in New York, Chicago, Boston and Philadelphia, where it made record-breaking runs. There will be a symphony orchestra of thirty.

Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it. Instead you see it by lightning flashes. It is history revised and shown in the making.

"The Birth of a Nation" shows the United States in the throes of internecine strife, and the high lights of that grim struggle are vividly portrayed. Great battles are fought before the eyes of the spectators. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood-stained plains. The human note weaves in and out through the entire action.

The sale of seats will open at the box office Thursday morning, and in the meantime mail orders will be received.

THE COURIER-JOURNAL,

FEBRUARY 8, 1916.

"The Birth of a Nation" Next Week.

D. W. Griffith's "The Birth of a Nation," described as "probably the most remarkable historical spectacle ever presented in America," will be the attraction at Macauley's for one week beginning next Monday night, with daily matinees thereafter.

Featuring the Ku Klux Klan, the Confederate and Union armies, the battles of the Wilderness and the wild ride of the Ku Klux Klan [illegible] in Mr. Griffith's 12,000 feet of motion pictures. The spectacle is an epitome of scenes in which [illegible] characters personify and personate the whole action from 1861 to 1871.

Suggested by Thomas Dixon's "The Clansman" and "The Leopard's Spots," "The Birth of a Nation" has to its credit [illegible] The South thinks it has [illegible] to be shown on a scale and with an [illegible] equaling the original [illegible] the actual scenes [illegible] [illegible] to the [illegible] of the battle [illegible] the [illegible] of the [illegible] [illegible] [illegible]

FEBRUARY 9, 1916.

MAYOR TO HEAR PROTESTS BY NEGROES ON FILM SHOW

Says He Personally Sees No Reason To Object To "Birth of a Nation."

Mayor Buschemeyer will not make a formal answer to the protest against the showing of the film, "The Birth of a Nation," until after he has listened to arguments supporting this protest to-day from a delegation of negroes, composing the Louisville branch for the National Association for the Advancement of Colored People.

Before he received a request for this conference, a formal complaint asking that he forbid the film to be shown here was received from Blakey, Quin & Lewis, who represent local negroes. Not knowing at the time he received and considered this communication that a delegation was to visit him, he said he would offer no opposition. He has temporarily withdrawn his denial of the protest until after to-day's hearing.

"I see nothing objectionable in 'The Birth of a Nation,'" said the Mayor. "I speak from personal knowledge, as I saw the film in Chicago. It is a true and faithful portrayal of history, and for that reason anything seen in the picture is but a recital of events during the Civil War and reconstruction periods. It is not productive of race friction, as argued in the protest I received."

THE TIMES, LOUISVILLE.

FEBRUARY 9, 1916.

MAYOR WILL NOT OPPOSE SHOWING OF PHOTODRAMA.

A delegation of about fifteen negroes advanced arguments against the showing of the picture, "The Birth of a Nation," before Mayor Buschemeyer to-day. Their chief opposition was that the picture, according to their judgment, tends to arouse race prejudice. Mayor Buschemeyer listened to the remarks of the delegation, and then informed his visitors that he had witnessed the picture in Chicago and that it was purely of a historical nature. He indicated that he would not oppose the showing of the film.

The only course now open to the negroes opposing the displaying of the picture is the courts.

THE COURIER-JOURNAL,

FEBRUARY 10, 1916.

THE seat sale which opens this morning at Macauley's for the week's engagement of "The Birth of a Nation," beginning Monday night, bids fair to surpass all records in this city. As soon as the announcement was made of this extraordinary film success coming to this city, mail orders commenced pouring in from places as far as sixty miles away.

"The Birth of a Nation" is now a firmly established entertainment. It is declared that its five thousand swiftly changing scenes require more than one view to grasp all of its interesting phases. In its infinite variety "The Birth of a Nation" far surpasses, it is claimed, anything that has ever been shown on a stage.

Years ago great battles were shown in cycloramas, but that was most unsatisfactory, for there was no life, no action. It was merely a painting on a large scale. Now one can sit in a comfortable seat in the theater and see the battle of Petersburg visualized in realistic motion pictures.

THE LOUISVILLE HERALD,

FEBRUARY 10, 1916.

DECLINES TO INTERFERE

Mayor Says He Will Not Hinder the Exhibition of "Birth of Nation."

In answer to a delegation of negroes who sought to have him prevent the showing of "The Birth of a Nation" in Louisville, Mayor Buschemeyer yesterday intimated he would decline to take any action to hinder the exhibition of the film.

He is said to have told his visitors he had seen "The Birth of a Nation," and that in his opinion the film was of a purely historical nature that could not be accepted as a reflection upon any race at the present day. Opposition to showing the film, as expressed by the delegation, was based upon the contention that it was of a nature calculated to arouse race prejudice.

Creator of "Birth of a Nation" Is a Maker of Film Stars Also

Augustus Thomas recently related the story of how he once went to the late Charles Frohman on behalf of a prominent star who had just closed his season with a profit of $100,000, but who was dissatisfied with his management and who wanted to go under the Frohman direction. The great manager's reply was characteristic: "Your friend is a finished star. I want to make my own stars. I want someone I can help."

That sounds very much like David W. Griffith, whose great spectacle, "The Birth of a Nation," will be at Macauley's Theater all of next week, beginning Monday night, with daily matinees thereafter.

Griffith has always believed in young people. He has had wonderful success in training those who have had neither stage or picture experience. There is no other director who employs so many young people. Lillian Gish, who plays the role of Elsie Stoneman, is about twenty. Mae Marsh and Miriam Cooper are also about the same age. Griffith is the master maker of film stars.

He is untiring in the search for a type when one is called for by the scenario. He will spend days coaching people of no experience, but he gets nature and stage acting. Four years ago an awkward, timid, freckled girl appeared at the Griffith studio. Open-eyed with astonishment, she saw for the first time a picture in the making. Griffith saw her and at a flash realized her possibilities. The girl was Mae Marsh, now called the Maude Adams of the films. In a few months Griffith molded her into one of the best actresses of the screen. As Flora Cameron in "The Birth of a Nation" she has won a triumph of which any star might well be proud.

THE LOUISVILLE HERALD,

FEBRUARY 11, 1916.

MACAULEY'S.

Before the production of "The Birth of a Nation," such dull times had fallen upon the theater that long lines or "Queues" of buyers have been quite rare. It took the big Griffith production of pictures and music to bring back the big advance sales. Wherever this great spectacle is shown the story is the same. Long lines of buyers are everywhere in evidence. The seat sale for next week's engagement at Macauley's Theater opened at the box office yesterday with the usual result, the largest advance sale in the history of the theater. The first performance will be given Monday night and there will be daily matinees thereafter. "The Birth of a Nation" is the longest and most important production ever made. It is the first of its kind and marks the beginning of a new era in the theater. Griffith has created a new art with his combination of picture and music. David W. Griffith is a Kentuckian. He began his stage career in this city, he became interested in pictures, first as a scenario writer, but the technical side of directing fascinated him. In less than three years from his entrance into a motion picture studio he was the most promising figure among American directors. Today he is recognized as the greatest director of motion pictures in the world. He has gained this eminence in seven years of hard work.

THE TIMES, LOUISVILLE,

FEBRUARY 12, 1916.

ELF-LIKE CHARM AND NAIVE PERSONALITY.

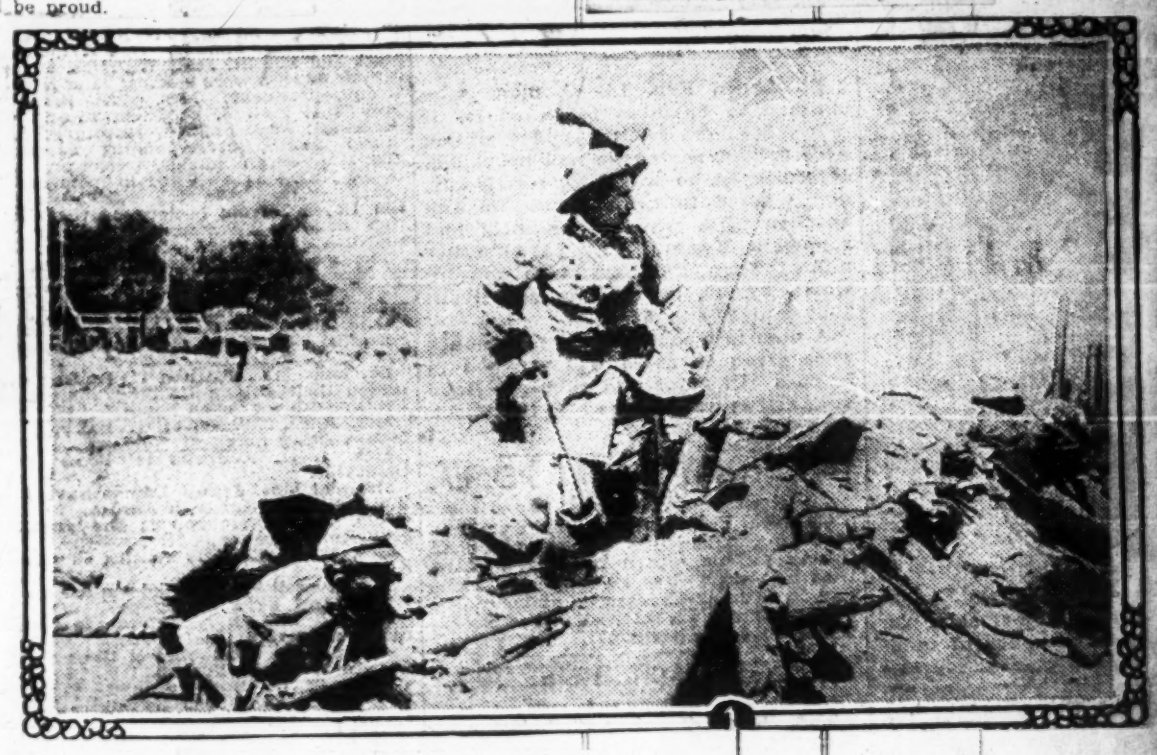


MAE MARSH.

Mae Marsh, who plays Flora Cameron, the younger daughter in the Southern household in "The Birth of a Nation," has by her elf-like charm and naive personality attracted many admirers who greet with pleasure and enthusiasm her every appearance on the screen. There is always a touch of comedy or of pathos about Miss Marsh's work that personality could lend to the temperamental treatment of any part she plays. Her expressive, ever-changing face is one of the most valuable in all the long list of film favorites.

THE TIMES, LOUISVILLE,

FEBRUARY 12, 1916.



THE LOUISVILLE EVENING POST.

FEBRUARY 12, 1916.

MACAULEY'S.—Many of the critics who have been sternest in their exactions of American dramatists have announced their belief that D. W. Griffith has "put over" the great American play. Mr. Griffith's wonderful spectacle drama, "The Birth of a Nation," will be the attraction at Macauley's Theater all of next week, starting Monday night, with daily matinees thereafter.

For many years American dramatists have written splendid plays of particular States, cities or localities, such as "Alabama," "The Henrietta," "Way Down East" and "The Great Divide," but no one seemed to grasp the whole spirit and genius of America until David Wark Griffith found his theme in Thomas Dixon's "The Clansman" and "The Leopard Spots."

A remarkable thing about Mr. Griffith's plan is that words (except for the leaders and titles) did not enter into it. Perhaps words had cramped rather than aided previous dramatists and fictionists. At any rate, he reunited speech with music and the old-fashioned stage action and scenery by the pictorialized action of thousands in the great out-of-doors. In brief, he staged the great battles, struggles and thrilling events of 1861-'71 under natural conditions as nearly similar as possible to the original.

The result of Mr. Griffith's efforts is a new and stupendous art for which no adequate name has yet been found. "The Birth of a Nation" combines spectacle, drama, history, romance, tragedy, comedy, music—all in one harmonious ensemble, that captivates and thrills the eye and the ear. In a representation lasting a little less than three hours it epitomizes the life of a nation. That is something that the old stage could never do. The absolute stage unities are thrown to the winds, and Griffith carries the spectators from the introduction of slavery into America down through the Civil war and Reconstruction days, to the final union of the North and South in the bonds of peace and love.

Among the distinguished actors in the cast are Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, Josephine Crowell, Ralph Lewis, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, George Seigmann, Walter Long, Elmer Clifton and Robert Harron.

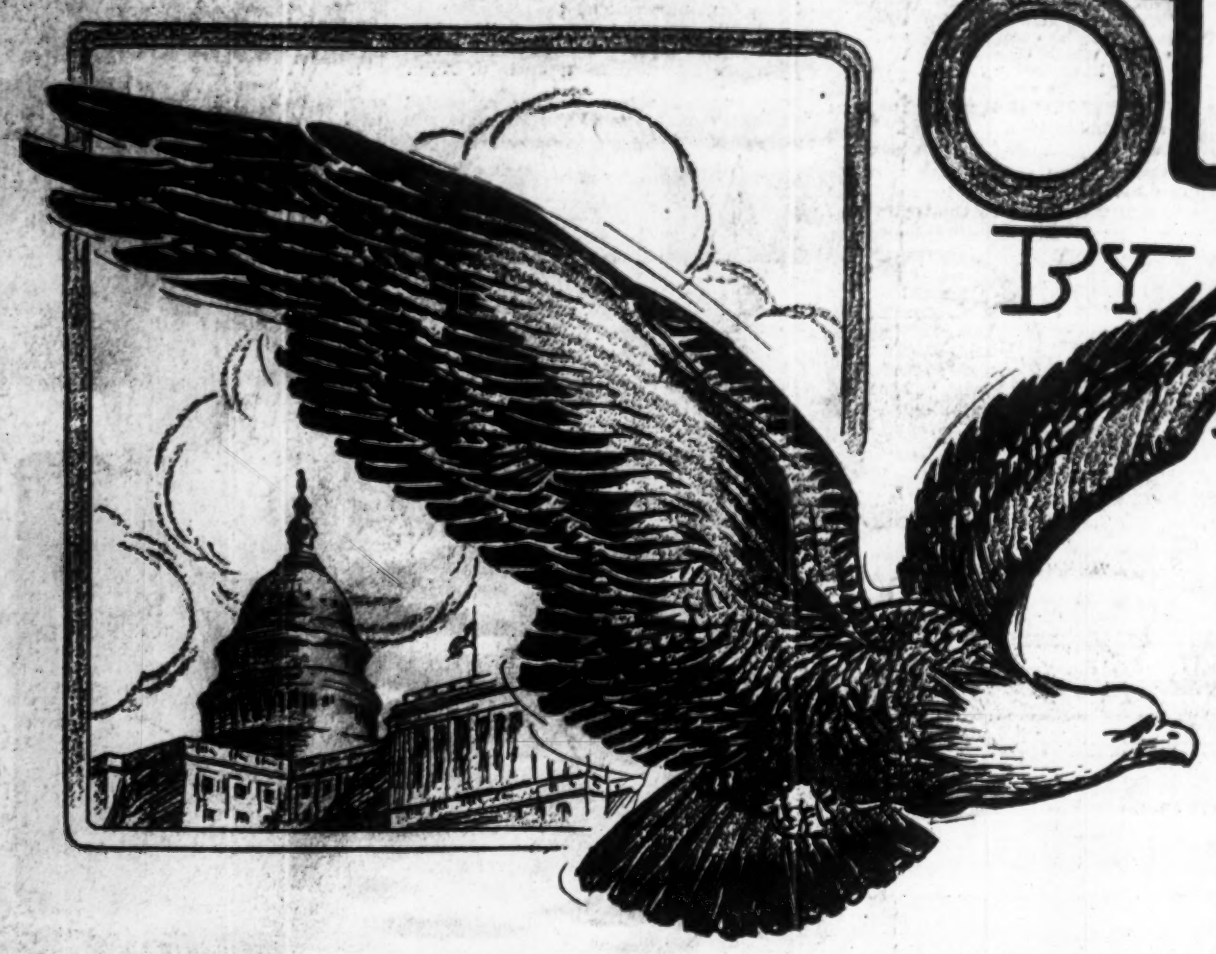
Fifteen thousand people, 300 horses and no less than 1,000 uniforms are in evidence in this mighty spectacle of the romance of American history.



"PRESIDENT LINCOLN" AS PLAYED IN "THE BIRTH OF A NATION"



FEATURE The Courier-Journal SECTION



OUR COUNTRY

BY OUR PRESIDENT

A History of the American People

(Special Notice—These articles are fully protected under the copyright laws, which impose a severe penalty for infringement by use either entire or in part.)

The Rising Tide.

MEANWHILE Mr. Calhoun was dead (March 31, 1850), while compromise yet hung doubtful—and the President himself (July 9, 1850), of a sudden fever, and Mr. Fillmore was President, a man more amenable to the control of the leaders of Congress and of his party than the sturdy soldier had been whom he succeeded.

The face of affairs had changed again with the settlement of the principles of compromise.

It meant more than the mere passing away of a notable figure that Mr. Calhoun was dead at such a juncture—a tall, spare old man, the lines of whose striking face and haunting, deep-set eyes marked him as the very embodiment of a single stern and watchful purpose, an escetic knight challenger set down in lonely guard to keep an ancient shrine of doctrine.

Eight years before he had told his friends upon what single principle he had acted since 1825, and must ever act so long as he remained upon the [illegible] action. He had opposed Mr. and returned upon demand; and Congress, so long ago as 1793, had adopted a measure intended to secure obedience to the Constitution in that matter.

The behests of that statute, however, had been addressed, not to Federal officers, but to the officials of the several States; magistrates and sheriffs in the Northern States had shown greater and greater slackness in performing their duty under the statute, had, indeed, come more and more to neglect it altogether, as opinion against slavery gathered head; and the Supreme Court of the United States had finally made utter dead letter of the law by deciding, in the case of Prigg vs. Pennsylvania (1842), that Congress could not in any case legally impose upon the officials of a State the duty of executing a law of the United States.

The new law, therefore, which went with the compromise measures of 1850, provided in very imperative and rigorous fashion for the direct action of the Federal authorities.

The whole machinery of Federal courts, commissioners, marshals and deputies was put at the service of slave owners for the recovery of their runaway slaves; their simple affidavit was made sufficient proof of their right of ownership and recovery and of the identity of the negro claimed; Federal marshals were made personally responsible for the successful exe- affairs forty years ago, upon the eve of the second war with England.

In their lifetime the very character of the Government had changed.

In the days when they had entered Congress, themselves men of a new generation, the country lived under a sort of parliamentary system. Congress looked to the Executive for guidance. The President's Cabinet was made up of the recognized leaders of the dominant party.

The succession to the presidency was determined by congressional caucus, and the Secretaryship of State was looked upon as the post of succession to the headship of the Government.

Parties were organized under men who got their authority from training and from close association with ruling groups of influential statesmen whose primacy in affairs no one dreamed of disputing.

Massachusetts had her ruling coterie of authoritative leaders no less than Virginia. Her professional classes, her

But their influence was direct and powerful; and the Government, for all its theoretical separation of parts, went forward as if of a single piece whenever the houses were of the President's party.

It had stood so until John Quincy Adams became President, with no party at his back, the representative of a group, not of a national majority.

Already, in Mr. Monroe's day, the "era of good feeling," in which party lines were fading out and the discipline of parties was relaxed, Congress had got ready, with new standing committees, to act independently and on its own initiative.

When Mr. Adams came in it took leave to criticise and resist rather than follow him; and after Mr. Adams came the democratic upheaval which made a return to the older principles and methods of action forever impossible.

It was noteworthy that there had fallen, with that change, a blight of final discredit upon the congressional caucuses which had for so long assumed to nominate the Presidents.

Scattered State Legislatures had made nominations of their own at the very dawn of Gen. Jackson's day; conventions, called together by no party, by no group of political leaders even, but representing, it appeared, only some special class of citizens or some single locality, had volunteered also their advocacy of this man or that for the presidency.

The Party Convention.

THE political intimacy between Congress and the Executive having been lost, Congress lost also its initiative in choosing the nominal leader of the nation.

That privilege passed to men such discipline of parties at the elections, to local political managers, to the editors of serviceable newspapers, to those who watched and sought to govern the movements of popular opinion.

When, he was gone it began to appear what the whole change was which had been brought to pass.

It had become the habit of all parties alike to make their nominations for office in organized party conventions, and to look to the make-up of the conventions through the local managers who expected to profit by their success.

The convention which nominated a President formulated also the programme of its party. Its declaration of principle bound the President whom it nominated not only, they hoped, also the representatives of the party in Congress.

And yet the convention was not elected for any kind of responsible service. Its members were not men picked out to frame legislation and test it by the process of debate, or for any of the slow deliberations which make sound policy.

They met to act without debate. They sat only for a day or two; got no real acquaintance with each other's principles or motives, acted hastily and under excitement.

What was of more consequence still, they were chosen by the management and nomination of unknown men, the self-constituted party overseers of the several localities from which they came; men whom native shrewdness or watchful, time-serving sagacity had made masters of the arts of nomination and election; small office holders, busy talkers, the editors of rural newspapers, the ruling spirits of local political clubs.

Here was a wholesale decentralization of politics.

Opinion began to be made by a sort of incalculable plebiscite. Party leaders found themselves, not giving rap-

A Popular Democrat.

WHEN, in 1840, the Whigs put Mr. Van Buren from office it looked for a brief space as if the older traditions of the Government were to be revived, as if Congress and the executive were once more to draw together under the leadership of men both in the President's Cabinet and on the floor of the house.

But Gen. Harrison's death made that once more impossible.

Mr. Tyler pleased the Democrats as little as he pleased the Whigs, and the two branches of the Government drifted further apart than ever.

Then again, in 1844, the Whigs were, and some of their chief men became, the Presidents' advisers. Mr. Webster among them, as in the case of Gen. Harrison, was [illegible].

But there was no [illegible] of the revival of traditions in that.

It was too late to go back to the old ways of administration.

In all ordinary seasons, while the old parties kept their discipline and their prestige, even the men of independent action might cause politicians little or no uneasiness. But in seasons when men's minds were likely to yield a touch of passion from the excitement of the hour there was nothing which a new convention might portend.

This new and facile machinery of agitation was so suitable for acts of principle as for schemes of combination.

Mr. Clay and Mr. Webster looked from their deathbeds upon a country [illegible] by altered ways.

Passions were quite which might shake parties to pieces at their command. The rule of parliamentary leaders belonged to an age gone by. Congress arranged by Congress were conclusions of nothing, should the thought of the nation once shake the foundations upon which they rested.

Even yet, however, the signs of change were partially obscured.

A presidential election fell in that year, and parties seemed steadier than before in their choice of candidates and issues.

A convention of Free Soilers met [illegible] August 11, 1843, at [illegible]



ALICE BRADY IN
"THE WOMAN IN 47"
—NOVELTY

"MERELY MARY ANN"
—MARY ANDERSON

Stanley and Miss Fontaine are said to be other Keystone favorites on Harry Booker, Vaudeville Trunk and Myrtle Lind.

For the rest of the week a feature offering is a portrayization of Alexander Dumas' masterpiece "The Three Musketeers," with the caption, "D'Artagnan."

* * *

A. H. WOODS' successful play "New York," reproduced in film form under the direction of George Fitzmaurice, of the Fifth Gold Rooster producing forces, will be the offering at the Strand for the first three days of the week, beginning with to-day. The star of the film cast is Florence Reed, young emotional actress, who has won distinction in the "movie" field. Others of prominence in the cast are John Milten, Flora Hartwell, Forest Wilmot and Jessie Haigh. The story is melodramatic and is said to be admirably suited to picture rendition with situations which make for strong and telling tableaux and climaxes of intense and startling thrill. The story is woven around the difficulties of an unfavorable New Yorker who becomes enamored of a chorus girl, but soon discovers her. He is blackmailed by her through an infant which she declares to be his son.

The Strand will offer a complete change of bill on Wednesday and with the Minneapolis Symphony Orchestra afternoon and night engagement intervening on Friday, there will be another special picture attraction on Saturday.

The showing of "New York" will be accompanied by an elaborate musical pro-

STRAND
PICTURE PALACE OF THE SOUTH

SUN. MON. TUES.
FLORENCE REED AND STAR CAST IN
"NEW YORK"

WED. THURS.
LOIS WEBER AND PHILLIPS SMALLEY IN
"THE DEVIL'S BREW"
Produced Under U. S. Gov. Officials' Supervision.

FRI.
MINNEAPOLIS SYMPHONY ORCHESTRA

SAT.
"THE DEVIL'S BREW"

WALNUT

TRIANGLE PLAYS Produced By Griffith-Ince-Sennett Plays of Supreme Quality
SUNDAY, MONDAY, TUESDAY—Fine Arts Company Presents
Wilfred Lucas - - Renée Love
Mary Alden . Mahlon Hamilton
Elmer Clifton . Eleanore Hancock
D. Miles . . . . . Dr. Cameron
"ACQUITTED"
A Powerful Play From the Pen of Mary R. Rinehart.
KEYSTONE COMEDY—CHARLES MURRAY in "HIS HEREAFTER."

WED. and THURS.—Two Days Only
"D'ARTAGNAN"
in "THE THREE MUSKETEERS"
And the Keystone Comedy,
"FIDO'S FATE"

FRIDAY and SATURDAY
Return Engagement of RICHARD BENNETT in
"DAMAGED GOODS"
NO ADVANCE IN PRICES.

D. W. Griffith, Producer of "The Birth of a Nation," Supervises All Fine Arts Plays.

WALNUT

MACAULEY'S

ONE WEEK OPENING MONDAY NIGHT FEB. 14
First Matinee Tues., Feb. 15.
TWICE DAILY THEREAFTER
Evenings, 8:15; Matinees, 2:15

CHILDREN ADMITTED AT ALL PERFORMANCES

D. W. Griffith's 8th Wonder of The World

18,000 PEOPLE

886 Performances in New York
500 Performances in Boston
456 Performances in Chicago

COST $500,000

THE BIRTH OF A NATION

3,000 HORSES

200 Performances Each in Philadelphia, Pittsburgh and St. Louis

Took 8 Months To Produce

TAKEN FROM THOS. DIXON'S "THE CLANSMAN"

SYMPHONY ORCHESTRA OF 30

The Most Stupendous Dramatic Spectacle in the World

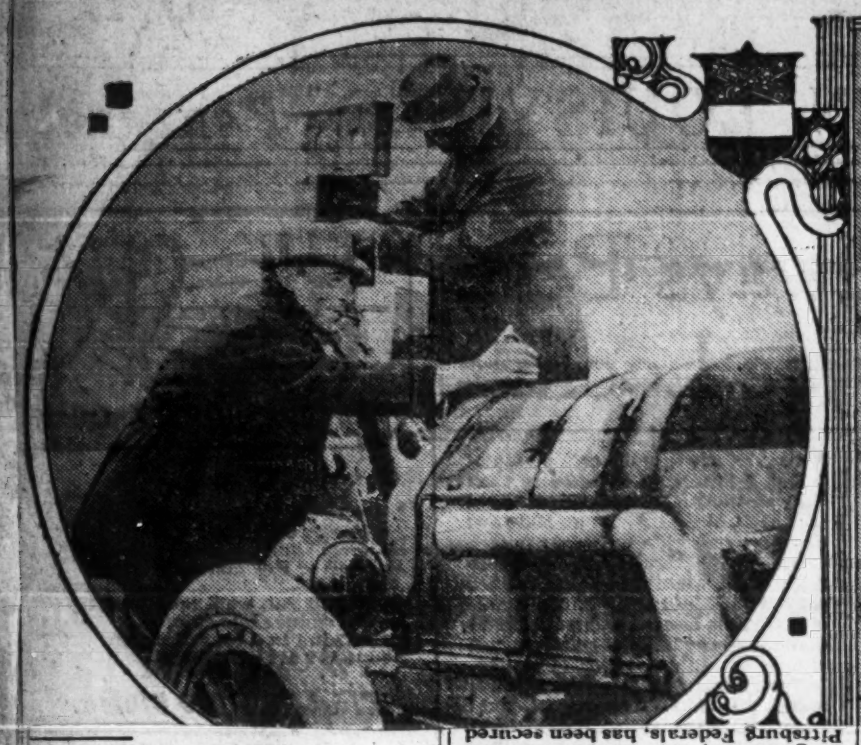
HIGHLY IMPORTANT "THE BIRTH OF A NATION" will never be presented in any but highest class theaters and at prices charged for the best theatrical attractions.

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities Built Up Only to Be Destroyed Before Your Eyes; Grant and Lee at Appomattox, the Tragedy of the Death of Abraham Lincoln, Petersburg at the Crest of the Mighty Invasion, How Bravely the Mothers and Sisters Did Their Part, History in the Making.

PRICES EVENING—LOWER FLOOR, $1, $1.50 $2. BALCONY, 50c and $1.00; GALLERY, 25c. ALL MATINEES—LOWER FLOOR, 50c, $1. BALCONY, 50c and $1.00; GALLERY, 25c. Seats Now Selling

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention
BE SURE AND STATE WHICH PERFORMANCE YOU DESIRE.

HOW GRIFFITH STAGED "THE BIRTH OF A NATION"





u-Klux-Klan, one of the scenes in "The Birth of a Nation," from an automobile. At nes.

adventurers, who exploited a situation for their own selfish ends."

There were interviews with veterans of the Civil War on most important points, recourse to maps and reports down at Washington and finally a patient county by county tour of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with t eir maps went forth to lay out a battlefield just as it was at Petersburg and just as it was in part during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders, and they put it up just as some gray-hatred old man remembered it.

They remembered burnings, and a town, two towns, were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that. A fireworks man said he could build bombs which, exploding in the air, would give enough light for the camera to work at night. Incidentally it may be added the bombs cost $80 apiece, but they did the work.

The great multitude for the flight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expenses ran far up into the thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We set up two commissaries. Then we divided our forces into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

Over In Five Months.

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail even down to the appearance of Laura Keene and her company in "Our American Cousin." We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his Cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk; how did he gesture; how did he wear his clothes; did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believed that every man in it had an exact double before our cameras."

Thus it all came out. There were many more months before the film was perfected and made ready for the public. But at last it was done.

"Now what is the future of the moving picture?"

The man being interviewed lifted h hands. "Why, there are no limits to t possibilities in artistic work. This is on this earth."

Against Pantaretta

MARTY BERGHAMMER IS SECURED BY ST. PAUL

ST. PAUL, Feb. 13.—Shortstop Berghammer, last season with the Pittsburg Federals, has been secured

RECORD. LEFT TO RIGHT—GOTTSACKER, GIESEKE, LIEBL;

record is claimed by the Schefer Specials, of this city, who totaled best, according to record books, ever made in a tournament on

es, 15 splits and 3 errors.

he highest in the National Bowling Association.

runswicks, New York, 2,893; Corinthians, No. 8, N. Y., 2,899; Chal- Centrals, Rochester, 2,997; Bronx Centrals, New York, 2,938.

THE LOUISVILLE HERALD, FEBRUARY 15, 1916.

"Birth Of A Nation" Received With Enthusiastic Approval

To a house packed with approval and all but packed with people, the "Birth of a Nation" made its bow at Macauley's Monday night. Expectation had run high and expectation was in no degree disappointed. Interest was tense to an extent altogether unprecedented. It had been heralded as something different; it had been spoken of as a dangerous experiment. It had been captured by some and denounced by others. There was a story that might be out of place—much of Mason and Dixon's Line at all events. There were scenes it would be indistinctive to present. All this had been much more than whispered.

Well, we have seen the dreadful thing; the explosive thing and, frankly, it is neither dreadful nor explosive. It is, on the contrary, splendidly educational and informative—and we don't mean that it is preachy—not a bit of it. It takes one back to the old South in a manner unbelievably real and natural. It is impossible to conceive anything and unsentimental in its picture of the ante-bellum type. It does not attempt to convey the idea that all the men were brave and all the women fair—far, from it, don't we know that ourself. And if it teaches anything at all it is that the birth of a nation, for all its throes and agonies, was very much worth while—if only Jeanne Pantaretta for one cents anything we live up to it.

The picture deals a mighty big theme and it has much more a poetic story of great proportions and of perfect charm. The child, the brute in us can not, shall not, have its way and look. The evil personified, while it does get what is coming to it, does not look nearly guilty enough. The spirit of hatred gets started in the north and has many high lights. The agonies of the pursuit will bring on that shaky feeling. The death of Lincoln—a piece of marvellous illusion, a wonder work of stage management—will cause us to repine at the ways of the Fates. We can not be wholly pleased.

It is impossible to confine the pictorial side of these scenes; to convey a notion of their spirit, their life, their downright commemorating reality. Those of Sherman's March to the Sea are unforgettable for distance and direction. The gathering of the Klans furnishes some incredible rushes of men and horses thru pictures of rarest natural beauty. And the fighting, perhaps a trifle extra-heroic at times, has, on the scene of battle or when the Klans take a hand, an uncommon element of the real.

An admirable cast, in which Lillian Gish has the finest, most lovable part, deserves special commendation. Miss Gish's Elsie Stoneman will go into a list that leaves even Cabiria numbers and gods with note; there is not a face out of place.

We like to serve with Mason Hamborger when we can, and, in this matter we can. Louisville will, and should want to see "The Birth of a Nation."

There will be two performances every day this week.

—E. A. J.

THE LOUISVILLE EVENING POST FEBRUARY 15, 1916.

Remarkable Photo Play Is Given at Macauley's.

"The Birth of a Nation," the screen adaptation of Thomas Dixon's book, "The Clansman," arranged and produced by D. W. Griffith, opened a week's engagement before a crowded house at Macauley's Theater last night. It is a rare thing for a picture to "play" in first-class houses like the spoken play, but this picture is so vivid and the events are presented with such marvelous sequence that it seems one is beholding the actual events of history as they transpired.

The story begins with the meeting of Northern and Southern friends, the Stonemans of the North and the Camerons of the South, a short time before the outbreak of the war, and revolves around the families throughout. During the course of the picture there are shown actual reproductions of President Lincoln's quarters in Washington, a reproduction of Ford's Theater in Washington, where President Lincoln was assassinated, the surrender of Gen. Lee and the meeting of the South Carolina Legislature when the negroes far outnumber the whites as members.

There are presented battle scenes on a larger and more pretentious scale than have ever been shown here. Some of them reveal the marvelous extent to which photography has been developed and suggest unlimited possibilities. The scene depicting Sherman's march to the sea is wonderful, but no less wonderful are those showing the burning of Atlanta, the forming and gathering of the Ku Klux Klan and the final overthrow of the influence of the "Carpetbagger." All of the horrors of the four years of war and of the eight years of reconstruction that followed are shown in marvelous detail.

The scene which marks the culmination of those horrors shows that the renegade negro, influenced by the latter permitting the intermarriage of whites and negroes, making an effort to attack Dora, sister of the Camerons, the leading Southern family around whom the play revolves. All the while he is being pursued by the Klan, the leader of which is disguised as a ghost. Just as he is about to attack the girl he is given protection.

The village blacksmith takes himself to bring the Klan to just there ensues a battle betw blacksmith and many negro finally the shooting of the bl Col. Cameron, meantime, has Ku-Klux-Klan, thus is bro vengeance, and the scenes tha the height of the horrors of re [illegible] are presented with amazing re[illegible] alism.

There is nothing in the performance to arouse sectionalism of race prejudice, the story being treated in the light of history and with marked fidelity.

The cast includes Lillian Gish, a notable film star, who makes Miss Stoneman, daughter of the [illegible] ity advocate, a [illegible] Elsie Stoneman, George Seigmann's Phil Stoneman, Walter Long's Gus, Lewis the mulatto who accepts Stoneman's doctrines and wants to marry Miss Stoneman, to the great disgust and horror of her father, is a notable portraiture. Ralph Lewis makes Stoneman quite as reputable as any actor could make him upon the stage.

"The Birth of a Nation" will be seen during the rest of the week, with daily matinees as well as night performances. The performances begin at the usual hours, 7:15 o'clock and 2:15 o'clock, and last for about two and one-half hours.

THE COURIER-JOURNAL FEBRUARY 16, 1916.

Macauley's

ALL THIS WEEK

BIRTH NATION

Matinees Daily At 2:15

Evenings At 8:15

D. W. Griffith's 8th Wonder of the World

PRICES [illegible]

How Actor Was Chosen to Play Lincoln in "The Birth of a Nation"

Joseph Henabery, the actor who so successfully portrays President Lincoln in D. W. Griffith's historical spectacle, "The Birth of a Nation," was selected from over twenty players who were coached and prepared for the part before the final choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small, but historical, detail of the President drawing his shawl about his shoulders as if he felt the chill of death just a few minutes before he was shot by John Wilkes Booth.

The first scene in "The Birth of a Nation" showing the great War President is that of Lincoln signing the call for 75,000 volunteers. Around him are the members of his Cabinet and private secretaries. Lincoln fully realized the momentous character of the act that summoned Federal troops to fight their brothers in the seceding States. After the call was signed and he was left alone he slowly buries his face in his hands as if in silent prayer.

Another side of Lincoln's character is shown in the granting of a pardon. As this scene opens the gorgeously attired diplomatic representatives of foreign powers are being received by the President. As they depart he is timidly approached by a plain middle-aged woman who is anxiously awaiting a hearing. She tries to kneel to him, but he gently raises her and signs the paper which gives to her the life of her son.

After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South. "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then a few days later comes the awful tragedy in Ford's Theater, when Southern hopes of clemency are blasted by Booth's mad deed. That great and terrible scene is reproduced to the minutest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and pathos of his characterization.

LILLIAN GISH WAS A CHILD ACTRESS

Although only about twenty years of age, Lillian Gish is one of the best-known actresses on the moving picture screen, and she has been at her best in emotional roles. She had her first experience on the stage when she was a little girl of six and a company playing in her home town needed the services of a clever child. She went on the road with the company and remained with it several weeks. Another notable experience was when she appeared as one of the fairy dancers in Sarah Bernhardt's company when the Divine Sarah was on one of her American tours. Lillian was with Mme. Bernhardt two years. Then she quit the stage and entered a girl's school, where she remained until she was fifteen. She was engaged by D. W. Griffith shortly afterward to play child and juvenile parts with the Biograph Company. From that time her rise to stardom has been rapid. As Elsie Stoneman in "The Birth of a Nation" she has become a great favorite throughout the length and breadth of the land.

Her sister, Dorothy, who is about a year and a half younger, is also a "movie" star in her own right. She is also under the direction of Mr. Griffith.

The Gish sisters are beautiful women of the blonde type. Mrs. Gish, their mother, is justly proud of her talented daughters, and is always to be found at the studios where they are playing except when she is looking after their bright, cheerful home near Los Angeles.

THE COURIER-JOURNAL,

FEBRUARY 17, 1916.

"The Birth" Prospering.

If anybody thought for one instant that Louisville would not support "The Birth of a Nation" at regular top-notch theater prices, he should see the daily audiences which are the rule at Macauley's this week. The film is doing capacity business. And deservedly so, for the film is quite the most supreme effort in motion pictures Louisville has seen, and Louisville has had all of the biggest film productions.

Viewing "The Birth of a Nation," one marvels at the nerve of the producer, David W. Griffith, whose mind's eye saw the finished production, and who realized every idea by the most unflagging energy and ambition. The production will forever stand as a testimonial to his thoroughness, his knowledge and his technique as a producer of spectacle and drama combined with history.

THE LOUISVILLE HERALD,

FEBRUARY 18, 1916

BUSINESS MEETING

Report International Sunday School Officials Read And Discussed.

Business sessions of the Executive Committee of the International Sunday School Association were held thruout the day yesterday at the Watterson Hotel, where reports of various officials were read and discussed.

Among the reports read yesterday and last night were those of F. A. Wells, of Chicago, chairman of the committee; Marion Lawrence, of Chicago, general secretary; W. C. Pearce, of Chicago, in charge of the organized adult Bible classes; and H. C. Lyman, of Atlanta, who has charge of the work of "training negroes so that they can train and teach other negroes."

Mr. Wells, in his report, emphasized for definite consideration three phases of the work, namely: Readjustment of the working plan of the association; the need of direct denominational representation on the committee and the co-operation and support of the committee for the Lake Geneva International Training School in an effort to increase the supply of trained leaders for

THE LOUISVILLE EVENING POST. FEBRUARY 17, 1916.

MACAULEY'S THEATER

ENGAGEMENT EXTENDED

D. W. GRIFFITH'S

ONE MORE WEEK

18,000 PEOPLE
3,000 HORSES
COST $500,000

NOW

TOOK 8 MONTHS TO PRODUCE

THE BIRTH OF A NATION

Every Evening ... 8:45
Except Sunday
Daily Matinee ... 2:15
Except Sunday

TO ACCOMMODATE THE CROWDS

ONE MORE WEEK

THE WORLD'S MIGHTIEST SPECTACLE

SEEN BY FIVE MILLION PEOPLE

Engagement Positively Terminates Sat., Feb. 26

PRICES EVENING—Lower Floor $1.00, $1.50, $2.00, Balcony $1.00, $1.50, Balcony 50c, $1.00, Balcony 25c
ALL MATINEES—Lower Floor 50c, $1.00, Balcony 50c, $1.00, Balcony 25c

THE LOUISVILLE HERALD,

FEBRUARY 18, 1916.

MACAULEY'S.

D. W. Griffith's massive spectacle "The Birth of a Nation," will remain one more week at Macauley's Theater. This extension of the engagement was made because so many will be unable to secure seats this week. While there are many good seats left for today's and tomorrow's performances there will not be enough to go around. This engagement will positively have to end Saturday night, February 26. Seats for the last week go on sale at the box office today. Next week will offer the last chance to see "The Birth of a Nation" in Louisville this season. The first half of this superlative spectacle gives the same stirring series of exciting events, ranging from the picturesque days of the Old South to the inspiring period of the Civil War. Then comes the graphic reproduction of the assassination of President Lincoln and the second half is devoted to the baneful days of the Reconstruction period. "The Birth of a Nation" is a complete pictorial story of the most momentous years in the history of the United States. No writer has ever been able to tell so vividly the story of the times that tried men's souls. It is not a revelation of the future, but a recrudescence of the past. Nothing so stupendous has ever been shown to the public in the past. It is educational, but more than that, it is interesting and entertaining in the highest degree.

THE COURIER-JOURNAL,

FEBRUARY 18, 1916.

"THE BIRTH OF A NATION" HERE ANOTHER WEEK

Seats On Sale Early To Save Macauley Patrons From Crush At Box Office.

The sale of seats for "The Birth of a Nation," at Macauley's Theater, has so far exceeded expectations that the management has arranged to extend the engagement another week. The last performance will be February 26. Seats for the coming week will be on sale to-day at the box office. There are a number of good seats for the remaining performances this week.

During this engagement the curtain rises promptly at 2:15 o'clock in the afternoon and 8:15 at night. The performance lasts nearly three hours. Owing to the long lines of ticket purchasers and the crowded condition of the lobby, it is advisable to purchase seats in advance.

The new theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass such stage spectacles as "Ben-Hur," "The Garden of Allah," "Joseph and His Brethren" and "The Bluebird." Such productions seem small in comparison with the Griffith spectacle.

EVENING POST.

FEBRUARY 18, 1916.

"The Birth of a Nation" Will Be Seen Next Week.

"The Birth of a Nation," which has been presented at Macauley's this week with packed houses, will be continued at the theater all next week. The engagement of the photoplay was extended because of the eagerness of the public to see it and the fact that many could not be accommodated this week.

In this wondrous spectacle are shown the great battles of the Civil war, the surrender of Appomattox, the assassination of President Lincoln in Ford's Theater, and how the Ku Klux Klan saved the South from the horrors of Reconstruction.

Mail orders accompanied by remittances will receive careful attention. The night prices range from 25 cents to $2, and the best seats at the daily matinees are 25 cents, 50 cents and $1.

THE TIMES.

FEBRUARY 18, 1916.

SAYS PHOTOPLAY HAS STIMULATED RACE PREJUDICE

W. A. Heck Has Manager Bigelow, of Macauley's, Placed Under Arrest.

THINKS RIOT IS POSSIBLE

Trouble Grows Out of the Presentation of "The Birth of a Nation."

W. A. Heck to-day took out a warrant in Magistrate R. O. Dorsey's court against Anson Bigelow, manager of Macauley's Theater, charging a violation of the Kentucky Statutes. The charge is the outgrowth of the manager of the playhouse allowing the film, "The Birth of a Nation," to be shown. The warrant was served on Mr. Bigelow by Constable William Fulton.

Mr. Heck alleged that the film violated Section C of the Kentucky Statutes, 1376, which makes it unlawful to arouse antagonism between former master and slave or arouse race prejudice. The statute was enacted in 1906. Mr. Bigelow is treasurer of the Louisville Paper Company. Mr. Heck said that in his opinion there was no doubt but that the picture was arousing race prejudice.

Mr. Heck does not represent the Louisville branch of the National Association for the Advancement of Colored People. This organization asked Mayor Buschemeyer to stop the showing of the picture before its production here. Mayor Buschemeyer turned down the request.

* * *

Acts on Own Initiative.

Heck is an attorney, having office at room 218 Louisville Trust building, Fifth and Market streets. I took out the warrant upon my own individual responsibility," he said to a reporter for The Times.

"I consider the show, 'The Birth of a Nation,' demoralizing, anarchy breeding, and that it will stir up race hatred and riots. It is purely a violation of the Kentucky Statutes.

"The play includes scenes from 'The Clansman' and 'The Leopard's Spots.' I had an interview with Thomas Dixon, author of these books, at Norfolk, Va., in 1915, in which he stated that he intended to have the books reproduced in photoplays and hoped that when shown generally would stir up such race hatred that the negro would be driven from the United States.

"Since the 'Birth of a Nation' has been shown in Louisville I have heard threats on the streets both by negroes and whites. That is what prompted me to take out the warrant."

"I have seen the play twice this week and have called at the theater on two other occasions and found the theater crowded. I propose to take out additional warrants. Each performance is a separate and distinct violation of the law. I found the play so filled with race hatred that although I had provided her a ticket I have forbidden my wife attending."

Section 1 of the Kentucky Statutes, 1376, upon which the warrant against Mr. Bigelow is based, reads as follows:

"Plays that excite prejudice forbidden.

That it shall be unlawful for any person to present, or to participate in the presentation of, or to permit to be presented in any opera house, theater, hall or other building under his control any play that is based upon or involves, directly or indirectly, the relation between master and slave, or that excites race prejudice.

The penalty for violation is a fine of not less than $100 or more than $500, or imprisonment in the county jail from one to three months.

EVENING POST.

FEBRUARY 18, 1916.

Film Discoveries Due to David W. Griffith

Creator of "The Birth of a Nation" Changed the Art of Moving Pictures.

"And Joseph dreamed a dream, and he told it to his brethren." This dreamer of dreams became the foremost man in all Egypt. Such dreamers have always been the greatest makers of history. Not long ago President Wilson said: "No man that does not see visions will ever realize any high hope or undertake any high enterprise."

David Wark Griffith was also a dreamer of dreams and he made his dream come true. He was the first man to make a motion picture which brings $2 for the best seats in the best theaters of New York and other large cities, as evidenced by the crowds which are flocking to Macauley's to see "The Birth of a Nation."

To most people he is a man of mystery; even to his associates he is an enigma. To see him at work makes one feel that he is a human dynamo.

For seven years he was an actor, sometimes in stock, sometimes in road companies. In time he became a leading man. Then he wrote a play and James K. Hackett produced it. The prompt failure of this play was the beginning of his success. Like Jacob his life has been divided into periods of seven years, for it is exactly seven years since he began writing motion picture scenarios at $5 each. Then he tried acting before the camera at $15 a week. And now let him tell what else he did.

"All that time I watched everything I wanted to master every detail of the technique of my new work. Perhaps owing to my keen interest the director would once in a while allow me to assist him. Then came my opportunity. In those days $500 was a big expenditure for a picture. One of these costly pictures was in rehearsal. The director was suddenly called away. Delay meant loss. I was allowed to finish the picture. When it was assembled it was run off in the studio building for inspection. The result was consternation. I had ruined the picture. I had broken a law as unalterable as those of the Medes and Persians. I had moved the camera so close in the scenes that their feet did not show.

"You can't let actors float in and out of a picture. They must walk in and out," was the cry of the studio critics.



DAVID W. GRIFFITH

More Experiments.

That was the beginning of the 'close-up' which is now used in all pictures. For the first time the stars were being told to reveal expression. A great deal in the development of the cameraman's art on the screen. After that they let me experiment as I pleased. From cause the cutting back which showed simultaneous scenes by the simple device of showing one scene and then changing to another which was supposed to be taking place at the same time. By alternating the scenes the action that is going on on opposing battle lines, for instance, is shown at practically the same time. This materially enlarges the scope of vision of the camera.

"It is by such simple methods that motion pictures can do what it is impossible to do on the stage. By exposing the same piece of film behind two negatives in succession one gets the weird effect of transparent actors re-enacting a scene which they see in memory. Again by masking the camera vision scenes are made that are uncanny if properly done. A scene is photographed on one-half of the film, the other side of the film being covered. Then the vision scene is photographed on the other side while the process is reversed.

"To indicate a lapse of time one scene is dissolved into another by using the double exposure and opening and closing the diaphram of the camera. This is known as the 'fade-in.' A variation of this is the 'circle-in,' where the picture fades away and lessens in size until the attention is focussed on one face. It is like using a spotlight on the principal actor in a scene on the stage while the other characters are in darkness. These are a few of the primary and fundamental methods of making motion pictures."

After four years of work it is said that the Biograph company paid Mr. Griffith a salary of $50,000 a year. When he went to the Mutual it was reported that he was to receive $100,000 a year and a share of the profits.

Some Early Triumphs.

One of the first of his pictures to command marked attention was his picturization of Robert Browning's "Pippa Passes." It was the first time that the poetry of pictures was made manifest. After that he did "The Merchant of Venice," "The Blot on the 'Scutcheon" and "Enoch Arden." Then came "Judith of Bethulia," in which he used 2,000 people.

And finally came "The Birth of a Nation," in which he used 18,000 people. It took six months to make this picture and in all that time Mr. Griffith directed the scenes without once referring to even a scrap of paper. When it was finished he had 150,000 feet of film. Out of this he selected and assembled 12,000 feet that are now being shown.

FORD'S

BEGINNING MONDAY NIGHT, MARCH 6
FIRST MATINEE TUESDAY, MARCH 7, Twice Daily Thereafter
MATINEES, 2.15 — EVENINGS, 8.15

THE MOST STUPENDOUS DRAMATIC SPECTACLE EVER SHOWN ON ANY STAGE

SEEN BY FIVE MILLION PEOPLE

1200 Performances in New York

500 Performances in Chicago

450 Performances in Boston

200 Performances each in Philadelphia, Pittsburgh and St. Louis

SYMPHONY ORCHESTRA OF 30

D. W. GRIFFITH'S
EIGHTH WONDER OF THE WORLD

THE BIRTH OF A NATION

TAKEN FROM THOMAS DIXON'S "THE CLANSMAN"

SEEN BY FIVE MILLION PEOPLE

18,000 PEOPLE

3,000 HORSES

COST $500,000

Took 8 Months to Produce

Will Make a Better American of You

PRICES Matinees, 25c, 50c, 75c and $1
Evenings, 25c, 50c, 75c, $1, $1.50 and $2

HIGHLY IMPORTANT — "THE BIRTH OF A NATION" WILL NEVER BE PRESENTED IN ANY BUT THE HIGHEST-CLASS THEATERS AND AT PRICES CHARGED FOR THE BEST THEATRICAL ATTRACTIONS AND WILL POSITIVELY NOT BE SHOWN IN ANY OTHER PLACE IN THIS VICINITY THIS SEASON

SEE Decisive Battles of the Civil War—Sherman's March to the Sea—Cities Built Up Only to be Destroyed Before Your Eyes — Grant and Lee at Appomattox — The Tragedy of the Death of Abraham Lincoln — Petersburg at the Crest of the Mighty Invasion — How Bravely Mothers and Sisters Did Their Part — History in the Making.

Seats on Sale Tuesday
NO PHONE ORDERS RECEIVED

168 EVE. SUN. FEB. 26

Next Week, Saturday Matinee, 25c to $1.50.

Ford's

EVENINGS, 25c TO $2.00.

Matinee Wednesday, 25c to $1, No Higher.



John Cort Presents

VICTOR HERBERT'S LATEST MUSICAL TRIUMPH

THE PRINCESS PAT

WITH

ELEANOR PAINTER

PRIMA DONNA PRE-EMINENT.

ORIGINAL CAST, ENSEMBLE AND ORCHESTRA

Book and Lyrics by HENRY BLOSSOM,

Staged by FRED G. LATHAM.

THE CAST.

Sam B. Hardy, Joseph R. Lertora, Al. Shean, Leonora Novasio, Alexander Clark, Eva Fallon, Robert Ober, Louis Casavant, Martin Haydon.

Ralph Riggs and Katharine Witbeck.

Victor Herbert Will Conduct Monday Evening.

The High Record for Success.

Six Months at the Cort Theatre New York

MARCH 6—For Next Attraction See Page 5.

STAR FEB. 26



"MAE MARSH IN "THE BIRTH OF A NATION" AT FORD'S-WEEK MCH. 6TH

NEWS FEB. 26

COMING TO FORD'S

"The Birth Of A Nation" Will Be Attraction Week Of March 6.

"The Birth of a Nation" will be the attraction at Ford's the week beginning March 6, with daily matinees thereafter.

The first half of this picture exhibits the salient events of the Civil War, which came to a close at Appomattox 50 years ago, Lincoln's call for volunteers, Sherman's march to the sea, the battle of Petersburg, Lee's surrender to Grant and the tragedy at Ford's Theatre in Washington. In the second half the South's "second uprising," this time against the carpet-bag regime, is shown in a story of Reconstruction days.

The romance of the "little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous love interest throughout the story.

Coming Later

"The Birth of a Nation," D. W. Griffith's moving-picture drama that has elicited general interest in cities where it has been shown, will be given at Ford's Theater the week beginning March 6. Eighteen thousand people are said to have taken part in the production.

NEWS FEB. 27

Coming Later.

"The Birth of a Nation" will be the attraction at Ford's Theater the week beginning March 6, with two performances daily. This photoplay covers the essential details of American history from 1861 to 1871. Actual battles are shown with thousands of soldiers in the conflict; 18,000 people participated in the telling of the story. Three thousand horses were used in the battle scenes. Cities were built up only to be destroyed by fire. The total cost of the production was in the neighborhood of $500,000. A symphony orchestra of 30 pieces accompanies the performance.

AMERICAN FEB. 27

COMING ATTRACTIONS

FORD'S

D. W. Griffith's master production, The Birth of a Nation, will be the attraction at Ford's beginning Monday evening March 6, continuing thereafter twice daily.

It will be brought here in exact reproduction of the great attraction as shown in New York, where it broke every record of the American stage. That achievement alone has aroused more comment upon the subject of this story than was ever devoted to a theatrical enterprise before.

The simplest statement regarding The Birth of a Nation leads to superlatives, because there is no other way to record its history. Simple facts about its development sound extravagant until one has seen the production and realized its sweep and power. It covers the essential details of American history from 1861 to 1871. Actual battles are shown with tens of thousands of soldiers in the conflict; 18,000 participated in the telling of the story. Three thousand horses were used in the battle scenes and those showing the wild rides of the Ku-Klux-Klan. Cities were built up, only to be destroyed by fire. The total cost of the entire production was in the neighborhood of $500,000; 500 costumers and seamstresses worked for three months to make the costumes worn by the participants. Ten thousand yards of cloth were used in the costumes worn by the women, while 25,000 yards of white muslin were used up by the regalia of the Ku-Klux-Klansmen. And with all this a simple, human story of love and romance weaves through the scenes of history and grips the hearts of the audience. The narrative is filled with smiles and tears. A symphonic score accompanies the action and lends a potent force to the drama. It is played by a symphony orchestra of 30.

The sale of seats at the box office will open Tuesday morning, and in the meantime mail orders will receive careful and prompt attention.

THE BIRTH OF A NATION.

D. W. Griffith's master production, The Birth of a Nation, will be the attraction at Ford's, beginning Monday evening, March 6, continuing thereafter twice daily.

It will be brought here in exact reproduction of the great attraction as shown in New York, where it broke every record of the American stage. That achievement alone has aroused more comment upon the subject of this story than was ever devoted to a theatrical enterprise before.

The simplest statement regarding The Birth of a Nation leads to superlatives, because there is no other way to record its history. Simple facts about its development sound extravagant until one has seen the production and realized its sweep and power. It covers the essential details of American history from 1861 to 1871. Actual battles are shown with tens of thousands of soldiers in the conflict; 18,000 people participated in the telling of the story. Three thousand horses were used in the battle scenes and those showing the wild rides of the Ku-Klux-Klan. Cities were built up only to be destroyed by fire. The total cost of the production was in the neighborhood of $500,000; 500 costumers and seamstresses worked for three months to make the costumes worn by the participants. Ten thousand yards of cloth were used in the costumes worn by the women, while 25,000 yards of white muslin were used up by the regalia of the Ku-Klux-Klansmen. And with all this a simple, human story of love and romance weaves through the scenes of history and grips the hearts of the audience. The narrative is filled with smiles and tears. A symphonic score accompanies the action and lends a potent force to the drama. It is played by a symphony orchestra of 30.

The sale of seats at the box office will open Tuesday morning, and in the meantime mail orders will receive careful and prompt attention.

AMERICAN FEB. 27



FORD'S

STARTING NEXT MONDAY NIGHT

TWICE DAILY THEREAFTER

D. W. GRIFFITH'S EIGHTH WONDER OF THE WORLD

THE BIRTH OF A NATION

SYMPHONY ORCHESTRA OF THIRTY

18,000 People

1,000 Horses

COST $500,000

Four 4 Months in Preface

PRICES

Evgs. 25c, 50c, 75c, $1.00, $1.50 and $2.00. Mats. 25c, 50c, 75c and $1.00

Seats on Sale Tomorrow

"THE BIRTH OF A NATION" A GREAT SPECTACLE



SHERMAN'S MARCH TO THE SEA



MAE MARSH AS FLORA CAMERON



MIRIAM COOPER AS MARGARET CAMERON



LILLIAN GISH

WHEN "The Birth of a Nation" was produced at the Liberty Theatre, New York, last March it was doubtful if even the most sanguine of its promoters had any idea that it would run there for 886 performances. At any rate, it did, thereby shattering all theatrical records. Box office figures show that in New York alone 872,000 persons saw it.

Oldtimers like to tell about the Hoyt comedy, "A Trip to Chinatown," which held the former record of 675 performances, but that seems tame now. Counting the performances given in Brooklyn and the Bronx, "The Birth of a Nation" has to its credit this season in New York city over 1,200 performances and it is going back to Brooklyn for four more weeks. In Chicago it ran for 500 performances, the same in Boston and 200 performances each in Philadelphia, Pittsburgh and St. Louis. This photo-spectacle, given with appropriate music, is soon to be seen in Baltimore.

It is called the true story of the Southern side of the Civil War and of the baneful days of Reconstruction. It has been told throughout the North and the North has listened and believed. In Michigan a prominent newspaper said that "The Birth of a Nation" has "forever wiped out the Mason and Dixon line." For many years in Northern states there prevailed an erroneous idea as to what the Ku-Klux Klan was. For the last nine months in every city of the North thousands upon thousands applauded the rides of the Ku-Klux Klan with an enthusiasm that not even the South could surpass.

The great idea that caused David W. Griffith, the son of a Confederate general, to spend eight months in making this picture was to revitalize for all time the Southern side of the greatest epoch in the history of the United States. He risked an investment of $500,000. He used 18,000 people and 3,000 horses in his work.

"The Birth of a Nation" shows the bringing of the first slaves to America, the beginning of the abolition movement, President Lincoln signing the first call for volunteers, the great battles around Petersburg, the surrender of Lee to Grant and the assassination of President Lincoln in Ford's Theatre, Washington.

Then comes the second part, which is wholly devoted to the Reconstruction period. It shows how the carpetbaggers beguiled the ignorant negro, just out of slavery, with false ideas of his new-found liberty. The legislativee halls of South Carolina are shown just as they were when a negro Legislature brought disaster and ruin to that State. Then come the thrilling rides of the Ku-Klux Klan as they rushed to the rescue of white women and children. At the end come allegorical scenes showing the passing of war and the triumphant coming of peace. There is also an epilogue showing the negro of today as he is being taught at Hampton.

"The Birth of a Nation" covers 10 years of history, but it also shows in addition to these striking historical scenes entertaining pictures of the old life in the South before war came to devastate, and there are two love stories of engrossing interest and charm running throughout the entire spectacle. The last six reels are based on Thomas Dixon's "The Clansman." The first six reels form a pictorial story of the Civil War.

Principal In "Birth Of A Nation"



MAE MARSH AS FLORA CAMERON

David W. Griffith's masterpiece, the motion picture that has been discussed more than any other since the advent of the film into the world of entertainment, will begin an engagement at Ford's Theater next Monday. The story of the picture deals with the Civil War; armies are shown in action, as is Lee's surrender at Appomattox and the assassination of Lincoln. Social life in those days in the South is also depicted. Eight months were required to produce the picture; 18,000 persons and 3000 horses appear in it, the cost of the production being $500,000.

Starting Next Monday Night, Twice Daily Thereafter.

Fords

Evenings, 8:15 Matinees, 2:15

D. W. GRIFFITH'S

18,000 People

Symphony Orchestra of Thirty

Cost $500,000

THE BIRTH OF A NATION

3,000 Horses

Seen By Five Million People

Took 8 Months to Produce

THE WORLD'S MIGHTIEST SPECTACLE

PRICES—[illegible]

SEATS ON SALE TOMORROW

Starting Next Monday Night, Twice Daily Thereafter.

Fords

Evenings, 8:15 Matinees, 2:15

D. W. GRIFFITH'S

18,000 People

Symphony Orchestra of Thirty

Cost $500,000

THE BIRTH OF A NATION

3000 Horses

Seen By Five Million People

Took 8 Months to Produce

THE WORLD'S MIGHTIEST SPECTACLE

PRICES—[illegible]

SEATS ON SALE—NO PHONE ORDERS RECEIVED

170 AMERICAN FEB. 27



Miriam Cooper as Margaret Cameron



D. W. GRIFFITH
Producer of the Birth of a Nation.



Lillian Gish, a Star in the Griffith Production.

Aladdin's Lamp Not In It With The Camera

BEFORE the moving pictures made the Arabian Nights look tame this might have seemed a fairy story. At present it is just a reporter's notebook sketch of actual events, and there is a sordid sound of money in it.

Think of three girls still in their teens who are piling up annual incomes of over $100,000 in the aggregate. The girls are Lillian Gish, Mae Marsh and Miriam Cooper, who play the feminine leads in D. W. Griffith's epoch-making spectacle, The Birth of a Nation.

Griffith understands the force of contrast in art as well as every other detail of this fascinating form of expression which he has made famous. In the three youthful stars of his masterpiece he has the satisfaction of seeing his work carried out triumphantly by three girls who have been trained under his guiding direction. Mae Marsh has that elfin and elusive quality which her Irish ancestry bestowed upon her. Griffith brings it out in striking effectiveness in his world-famous work. Miss Marsh is red headed and clever far beyond the reach of her 18 years.

Lillian Gish is pronounced the finest type of blond on the motion-picture screen in America. She has been in the movies now for several years, beginning under Griffith's direction when a mere schoolgirl. She has played a world of parts and is known as well as Miss Marsh.

These two girls between them earn over $1,500 a week, and have contracts with the big producing firms in filmland, which means they earn these salaries for 52 weeks in every year.

Miriam Cooper is the newest member of the trio. She has come forward steadily, and her work in The Birth of a Nation has enhanced her earning capacity. Miss Cooper is the Southern type. She is willowy and languid and a pronounced brunette, making a complete contrast to the brilliant shock of Mae Marsh's red hair and the golden blonde of Lillian Gish.

D. W. Griffith, producer of the Birth of a Nation, is one of the great directors of the day.

Today he stages the great outdoors and blends the purr of a kitten with the crash of artillery, runs the whole scale of emotion in his film portraits of life, and he gets the heartbeats of the poet and the orator. He had designs on grand opera when he looked about for a career, but he found his voice suited for the speaking stage. Griffith's friends say he was better than the average as an actor, but he stuck to the stage for two years and quit for a place with a film company. Here is where he began to develop his talents and get his grip on the psychology of the world of make believe.

No one questions his dramatic instincts. He "puts over" his scenes. Every "movie" fan knows that. But to see him work! He takes excellent care of himself and is a bunch of live wires. He has speed and power, but he never wastes energy. Working night and day at his side, one wonders if he is ever going to let up. On observing closely one sees that he is easing the strain, just as in the big crashes of his Birth of a Nation the tense situation is relieved by a flash of field flowers or golden grain or kittens at play.

Griffith's memory is highly disciplined. He directed the great spectacle without a scrap of paper before him, and after taking portions of it in odd lots all over the country he sat down in the late nights in the studio in California and there worked out in dramatic sequence the story as it is unfolded on the screen.

One statistician has figured out Griffith kept in mind a million scenes, actions, incidents and details before he ever began the work of assembling it in narrative form. Not a hitch or an inaccuracy got by him. As an evidence of this his secretary tells of a soldier who came into view on the film as a bugler all decked out in a spick and span uniform.

"Great heavens! What were you thinking of?" cried Griffith from the dim shadows of the projecting room. "Why, my boy, you've been fighting through the hell of war for four years, with a half starved and half clothed army. Go back and get a battered old uniform, and let's do it all over."

The Birth of a Nation has had the most phenomenal run New York has ever seen—725 consecutive performances. If you would have a comparative idea of what this means look at some of the records. It is the only $2 attraction which stretched through the summer from last season without a break. It has played to nearly 700,000 persons in New York. It is touring the country in the first class theaters, and old line attractions are changing their routes to get away from its opposition. It is estimated that more than 4,000,000 persons have seen the production in this country.

It cost $500,000 to make and launch this success. That money has been earned twice over, and those who financed it originally are possessors of an Eldorado the like of which was never dreamed of in the theatrical world before.

party. A fire breaks out and [illegible]

NEWS, SUNDAY, MARCH 5, 1916.

In The Battle Before Petersburg



One of the realistic scenes from "The Birth of a Nation" to be presented at Ford's all this week.

NEWS MARCH 2

THEATERS NEXT WEEK

"The Birth of a Nation," the film drama that has been seen in New York, Philadelphia and other cities, will come to Ford's next week, when two performances daily will be given. The story is one of romance and adventure linked to the most vital periods of American history. Love and conflict are its basic themes. With the drama is an operatic score, which is played by an orchestra of 30.

EVE. SUN MARCH 2

At Ford's D. W. Griffith will present the most talked of motion picture of modern times, "The Birth of a Nation," which is described as an historical drama in two acts and which is a screen version of "The Clansman." It concerns the reconstruction period that followed the Civil War.

STAR MARCH 3

"Three little maids from school," 18, 19 and 20, are the heroines of The Birth of a Nation, because their eyes register on that elusive strip of celluloid known as a film. Mae Marsh, Lillian Gish and Miriam Cooper are the "three little maids." It was David W. Griffith who discovered this talented trio. He first gave them a searching eye examination as carefully as an optician might do. After he had assured himself that their eyes would register he took up the easy task for him of teaching them to act. That part was more easy, for, after all, he did not want them to act but to be natural. The important thing is that they got their big chance because their eyes registered.

EVE SUN MARCH 4TH

FORD'S—"The Birth Of A Nation."

The engagement of the great Griffith spectacle, "The Birth of a Nation," at Ford's, will commence Monday night and continue thereafter with matinees daily.

The great spectacle will be given here exactly as in New York and Chicago. There will be a symphony orchestra of 30 and a large staff of operators, electricians and effect men. The large picture booth, which is 10 feet wide and 9 feet deep, will be placed at the back of the ground floor to insure perfect projection. Two 60-foot baggage cars are required to transport this production.

"The Birth of a Nation" visualizes the Reconstruction period that followed the Civil War. The various battle scenes are depicted with marvelous truthfulness and are a triumph of photography.

But the big scenes have relief in many intimate happenings, as for instance in Abraham's Lincoln's kindly reception of an old woman who has come to plead for her son's life, or in the happy meetings of gay young beaux and sweethearts. The early days of slavery are placed in contrast with those times when the liberated negro sought to dominate. There are three dashing night rides of the Ku Klux Klan, upholders of traditions of the South. Each incident in its representation serves its purpose in the unfolding of the story.

"The Birth of a Nation" is acted by an exceptional company, including Henry B. Walthall, Lillian Gish, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, Walter Allen, Raoul Walsh and others of distinction.

NEWS MARCH 4TH

FORD'S—"The Birth of a Nation."

D. W. Griffith's spectacle drama, "The Birth of a Nation," will be the attraction at Ford's next week. The theme is from Thomas Dixon's "The Clansman" and "The Leopard's Spots."

In this the drama opens in the South at the close of the civil war and the old-time plantation life is shown. Then follows the reconstruction period, the assassination of Lincoln, the rise of the Ku Klux Klan, and the passing of the old South. The battle scenes are said to be realistic and the whole production is said to be a marvelous one.

TTRACTIONS OFF



MAE MARSH IN "THE BIRTH OF A NATION" AT FORD'S

PHOTO BY HARTSOOK L.A. AND S.P.

AMERICAN MARCH 5TH

FORD'S

D. W. Griffith's mighty spectacle, The Birth of a Nation, begins an engagement at Ford's, Monday evening. Beginning with Tuesday afternoon there will be two performances daily.

Nothing like this wonderful attraction has ever ben seen on the local boards. It is to be given here exactly as it has been presented in New York City where it broke every record in the stage history of the first city of the country. It ran there for 336 performances. It has also broken all records in Chicago, Boston, Philadelphia, Pittsburgh and St. Louis.

The Birth of a Nation covers a wide range of American history and touches the highest points of interest in the great events that led to and terminated the Civil War. While the basic theme is historical in its foundation its interest is the fundamental one of true drama. The forces which makes for these results have been marshalled upon a larger scale than was ever dreamed of before. Where directors of vast spectacles in the past have used hundreds, Griffith used thousands. Eighteen thousand people fill the stage which had an entire county for its background. Three thousand horses pass before your view in wild dashes over miles of country roads. The decisive battles of the Civil War are reproduced in faithful detail and you see these conflicts fought again just as they were waged fifty years ago. Cities were built up only to be burned to the last ember. One enormous battlefield, that of Petersburg, is shown stretching over an area of ten miles and ten thousand soldiers clash in a minute warfare that is as real as if the spectator were an eyewitness of an actual battle. There is a story of love and romance that enthralls all with its tender charm. There are tears and smiles; noble sacrifices and heroic deeds. Youthful dreams of love's fruition are rent asunder by the demons of war; home ties snap before the call to arms and suffering that can hardly be imagined is depicted in the manner that history is made when men surrender reason to passion and engage in armed conflict.

A wonderful score is rendered by a symphony orchestra of thirty. Everything is done upon a stupendous scale. No detail has been overlooked. The drama is outlined and told in the most graphic form that has yet been devised by the brain of man for such a purpose. No wonder that this work is epoch-making. It has set up new standards which it will be difficult to equal for many a year to come.

FORD'S

David W. Griffith's epoch-making spectacle, The Birth of a Nation, is sure to duplicate here the phenomenal success won everywhere when it comes to Ford's tomorrow night. There will be daily matinees, beginning with Tuesday afternoon. Partly from the nature of the new art and partly from the opposition aroused, this work has excited keener curiosity than any other offering of recent years.

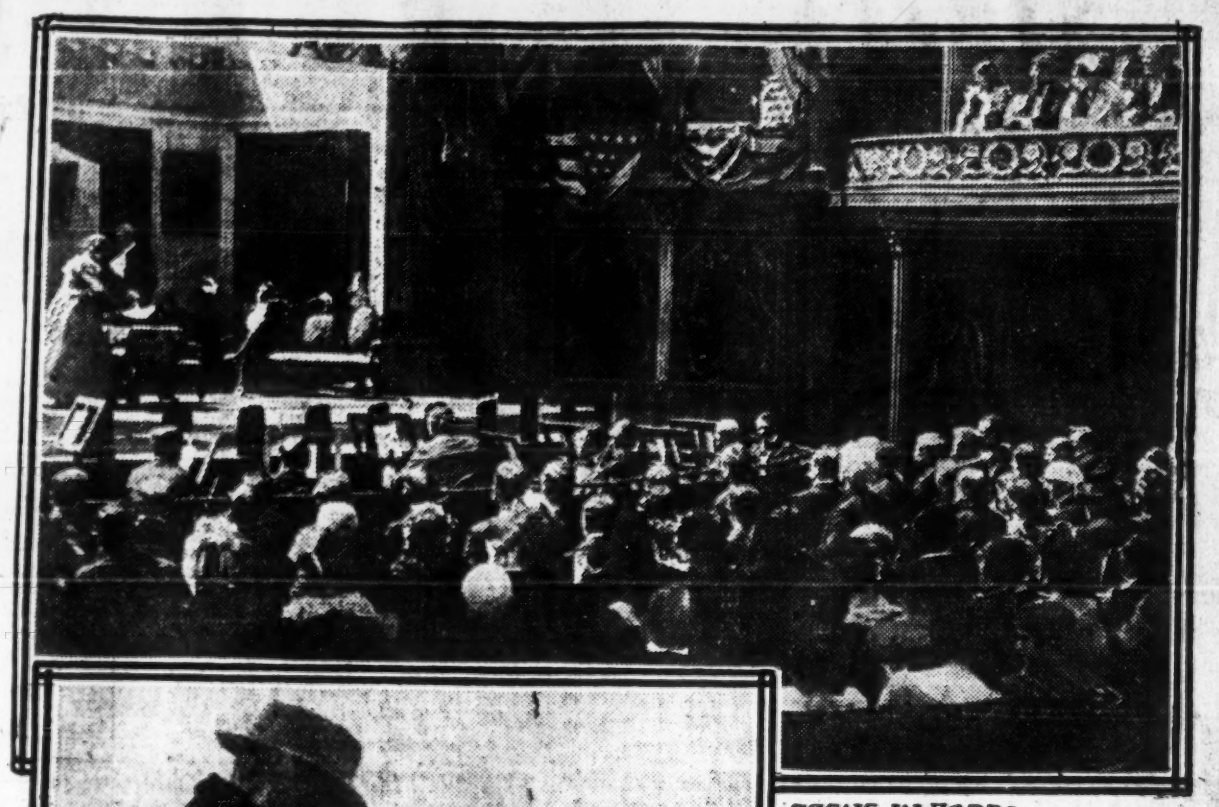
The Birth of a Nation tells by film and music the story of a nation reborn through the storm and stress of internecine strife. Instead of the four to six scenes of the conventional play, its technique permits of filming thousands of scenes covering a wide range of history and characters. Slavery, the prime cause of the Civil War; Lincoln's first call for troops, the ball on the eve of Bull Run and the first triumph of the Confederate arms; the devastation wrought by Sherman's march to the sea and the awful ordeal of the siege of Petersburg; Lee's surrender to Grant at Appomattox, the assassination of the federal president, the harsh radical policy in the South, the uprising of the Ku Klux Klan and the overthrow of the carpetbagger-negro regime—these great factors and events pass in review before the thrilled spectator.

The love interest of the play arises from the friendship between the Camerons of South Carolina and the Stonemans of Pennsylvania.

The notable indoor scenes, like that of Ford's Theater on the night of the Lincoln tragedy, the peace at Appomattox and the meeting of the South Carolina legislature of 1871 are exact facsimiles of the originals. Eighteen thousand people and 3,000 horses appear in the picture, which cost $500,000 to produce. Of equal importance to the music that interprets the film.

Among the distinguished principals are Henry B. Walthall, the popular Alabama actor, whose family is historically connected with the story, as the Cameron's; Lillian Gish as Elsie Stoneman; Miss Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, Howard Gaye and Donald Crisp as Lincoln, Lee and Grant, respectively; George Seigman, as the pulpit Lieutenant governor of South Carolina; Walter Long as the renegade negro, Gus; Raoul Walsh, as John Wilkes Booth.

PUTTING A GREAT HISTORICAL PERIOD ON THE STAGE





D. W. GRIFFITH DIRECTING PICTURE TAKING

SCENE IN FORDS RECONSTRUCTED THEATRE, WASHINGTON

THE making of "The Birth of a Nation," which has been called "the greatest moving picture in the world," involved considerable difficulty and expense and is one of the most interesting tales of obstacles overcome.

It deals broadly with the Civil War, but includes not only the causes that led to the war but the period following the conflict, the reconstruction period.

The scenario was outlined by D. W. Griffith and the production was made under his personal direction. It is stated that it took eight months to complete the picture, that the salient scenes were taken in five different states and partly in Mexico and that the total cost of the production was between $500,000 and $600,000.

The magnitude of the whole can be appreciated when it is realized that, as nearly as can be estimated, between 10,000 and 18,000 people were utilized as actors and 300,000 feet of film taken. For cavalry effects and artillery dashes, together with stirring runs of the Ku Klux Klan, nearly 3,000 horses were used. In the great battle scenes the eye spans a battle field covering an area of 12 square miles.

It was easier to establish the data regarding the great battle scenes. The War Department archives at Washington furnished ample material for this work. Actual measurements of the battle grounds were made and surveyors and engineers of military experience laid out reproductions of these scenes. Then engineers went to work to establish a camp. Wells were sunk to secure the needed water, camp was pitched like the modern military rendezvous, a hospital corps was established and a fully equipped commissary department organized to feed the 10,000 odd participants in the big battles.

The artillery was loaned by the Ordnance Department of the United States Army, every piece of which had seen service some time or other during the Civil War. The County Commissioners had to be seen and their consent secured to occupy the roads and territory where the battles were fought. This meant the blocking of traffic in that part of the country for several days at a time.

Griffith, with his chief photographer, G. W. Bitzer, took his station on a tower 60 feet high and from which he commanded a view of the entire battlefield. Straight down from this viewpoint stretched the opposing trenches for a distance of nearly five miles. At many points the rival trenches were less than 40 yards apart. This proximity was warranted by historical records of the fight at Petersburg, where it is known that the trenches were closer to each other than ever known before or since in actual warfare.

For the first time in the history of motion pictures, actual scenes of warfare at night were taken after dark. The burning of Atlanta and the escape of the refugees from that city before Sherman's conquering advance are part of this.

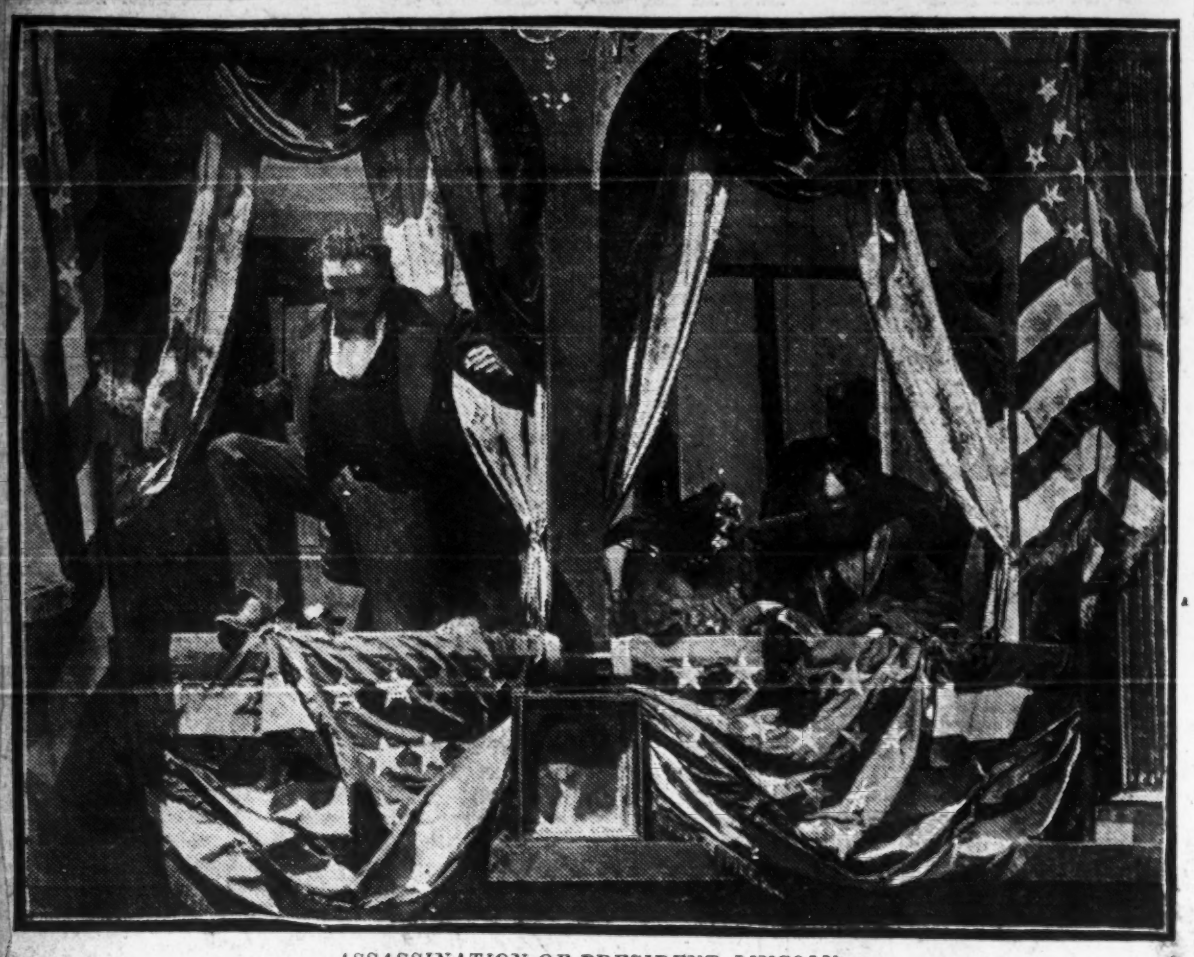
As the battle scenes are now presented, it takes about 10 minutes to run these. Weeks of camp life were necessary to get effects.

A corps of over 100 costume makers worked night and day for three months to supply the players with the right clothing. For the Ku Klux Klan over 50,000 yards of cloth were sewed into their unique costumes, exact replicas of the regalia worn by the celestial Klansman.

Ford's Theatre, where President Lincoln was shot, was reproduced in part from old prints and actual descriptions of that playhouse. Eye witnesses of the assassination were consulted in making this detail complete.

AMERICAN. MARCH 5th

Scene In "The Birth Of A Nation"



ASSASSINATION OF PRESIDENT LINCOLN

Decorating the President's box is plainly seen the picture of Washington, theoriginal of which is owned by Mrs. John T. Ford, mother of Charles E. and John T. Ford.

MRS. FORD HAS RELIC OF LINCOLN ATTACK

Picture Of Washington Hung Before President's Box In Ford's Theatre.

ASSASSINATION REPRODUCED

Part Of "The Birth Of A Nation." Details Of Playhouse Are Accurately Shown On The Screen.

One of the dramatic scenes in David W. Griffith's motion-picture drama "The Birth of a Nation," which appears at Ford's Grand Opera House this week, is that depicting the assassination of President Abraham Lincoln by John Wilkes Booth.

This scene will be of special interest to Baltimoreans, as the picture of George Washington which adorned the exterior of the box in Ford's Theatre on the night of April 14, 1865, is now in the possession of Mrs. John T. Ford, mother of Charles E. and John T. Ford, who makes her home at 1500 North Gilmor street. The spur attached to Booth's boot became entangled in the drapery around the frame of the picture in some way, which caused him to fall heavily to the stage, a distance of 12 feet. As a result Booth fractured his leg. The photograph of which Mrs. Ford is now the proud owner is easily discerned in the picture.

Ford's Theatre Reproduced.

Another big scene in the production is the reproduction in historic and dramatic detail of Ford's Theatre on the night that Lincoln was shot by the fanatic actor. This scene is said to be one of the most dramatic moments in a story that is noted for its thrilling action. The drama is a complete story within itself and yet is a vital part of the story which is covered in the larger plan of the spectacle. From a technical viewpoint it is looked upon as one of the most interesting achievements in the annals of the American stage.

The scene in its entire detail is an exact reproduction of Ford's Theatre in Washington as it appeared on that memorable occasion. Numerous authentic works on the subject were studied to get the exact proportions and dimensions of the old theatre. This, perhaps, was the most difficult of all to take, as over the six months' period immediately preceding the Civil War, during which the drama is laid, the theatre was remodeled a number of times, to the effect that that now in vogue bears but little resemblance to the original.

Real Help of Eyewitnesses.

Mr. Griffith was fortunate in being able to secure the aid of several who were present at the time of the assassination. Among these was Miss Harriet Chapman, who, as a child of 12 years, occupied a box next to that of the President. She is now Mrs. Harriet Chapman Lamon, and resides in Washington. Mrs. Lamon was able to give Mr. Griffith a description of the box, and also of the scene that followed the shooting of the President. Mrs. Lamon is a guest of honor at the performances of the play in Washington.

BALTIMORE AMERICAN.
SUNDAY, MARCH 5, 1916



EVE. SUN. MARCH 5TH



THE STORY OF THE BIRTH OF A NATION



Hospital Scene in The Birth of a Nation

THE STORY of The Birth of a Nation, the massive D. W. Griffith spectacle, which comes to Baltimore this week, is based on Thomas Dixon's The Clansman, but it has been much amplified.

The Stoneman boys of Pennsylvania had been guests at Piedmont, S. C., of their boarding-school chums, the Cameron boys. Phil Stoneman had fallen deeply in love with Margaret Cameron. Ben Cameron had never seen Elsie Stoneman, yet the daguerreotype of her that he pilfered from Phil seemed to him the sweetest thing in the world. The younger lads—too young for romance—frolicked like two friendly colts.

When war cast its shadow over the land, Phil and Tod Stoneman went to fight for the Stars and Stripes; Ben Cameron and his younger brothers, for the Stars and Bars. Piedmont gaily entered the conflict, but soon was raided by a body of white and colored guerillas. Sherman marched to the sea and two of the Cameron boys were killed in battle, one of them face to face with his dying chum, Tod. Ben Cameron, the "Little Colonel," as he was affectionately called by his men, was in the thick of the fighting about Petersburg. Finally came the orders for the last charge. With cold steel they charged the enemy's trenches. His men were mowed down on every side. The "Little Colonel" reached the enemy's trenches and rammed his flag in the mouth of a smoking cannon. As he fell wounded, he was rescued by his old friend, Phil, who was then captain in the Union Army. In a Washington hospital he was nursed back to life by Elsie Stoneman. It was a case of love at first sight. She and Ben's mother went to Lincoln, "the Great Heart" and procured his pardon when he was condemned on an odious charge.

THE KU-KLUX KLAN.

Austin Stoneman, leader of Congress and father of Elsie, thought that Lincoln's policy was too pacific towards the South, but Lincoln was dead. The war was over and then followed a terrible tragedy, the assassination of the President. Austin Stoneman, who was then supreme in congressional councils, went South to carry out his plans to establish the complete political and social equality of the negroes with the whites. His chief aid was Silas Lynch, a mulatto. Elsie and Phil accompanied their father to Piedmont. Elsie accepted the gallant little Confederate colonel, but Margaret would not yet look kindly on Phil who had fought on the other side. The reign of the carpet-baggers and scalawags began. The "Union League" won the state election and Silas Lynch became lieutenant governor. The legislature, controlled by negroes, looted the state. Whites were elbowed off the streets, kept from the polls and despoiled of their property. Ben Cameron then organized the "invisible empire" of the Ku-Klux Klan. Stoneman was mad with rage. was a Ku-Klux Klan and Stoneman Lynch's spies found that Cameron made Elsie disavow her lover.

Little Flora Cameron, the joy and pride of the Cameron household, was followed by a renegade negro, Gus, and in her terror she jumped over a cliff to her death. Gus was caught and condemned to death. Dr. Cameron was arrested on the charge of harboring the clansmen. He was rescued by Phil Stoneman and the faithful blacks and the Doctor, his wife, Margaret, Phil and the devoted negro servants fled to the country, where they found refuge in a log cabin with two Union veterans.

In the meantime Elsie Stoneman had gone to Lynch's house to appeal to him to save her brother and the Camerons. Instead of doing this Lynch seized the opportunity to declare his love for his patron's beautiful daughter, told her he would make her the queen of his empire and sent for a negro chaplain to perform a forced marriage. Her father arrived at this crisis but was helpless.

THE RESCUE.

Word had reached Ben Cameron and he rushed to her rescue with the Ku-Klux Klan. Elsie was saved, and then word came of the besieged ones in the cabin. Quickly the Klan rode to the rescue. The little party within the besieged walls were almost at the last gasp, when the rush of the Ku-Klux Klan and the others was heard. There is little left to tell.

To Ben and Elsie, to Phil and Margaret, the sequel was a beautiful double honeymoon by the sea. To the Southern people the outcome of nine years of reconstruction, the nightmare of reconstruction and the establishment of the South in its right, but more was the birth of a new and united nation.

STAR MARCH 7TH 173

What Critics Say Of The Week's Plays

THE BILLBOARD.

Birth of a Nation.....Ford's
Justice ..... Academy
The Third Party.....Auditorium
Lost In New York.....Colonial
Vaudeville ..... Maryland
Vaudeville ..... Garden
Vaudeville ..... Hippodrome
Vaudeville ..... Victoria
Hastings' Big Show.....Palace
Lady Buccaneers.....Gayety
Society Belles.....Holliday St.
Thou Shalt Not Covet.....New
To Have and to Hold..Parkway
Colored Minstrels.....Albaugh's

Birth of a Nation—Ford's

The Birth of a Nation, the most wonderfully realistic motion picture ever presented to the public, is the attraction at Ford's Grand Opera House. There was standing room only last night, and all during the performance a long line waited in front of the ticket office to secure seats for the rest of the week. While the audience was typically a Southern one, President Lincoln and President Grant and the heroic deeds performed by brave Northern soldiers were loudly applauded. The magnitude of The Birth of a Nation cannot be estimated, it must be seen to be fully appreciated, and those who have seen have a desire created in them to witness it again and again. To say that it is thrilling is not doing it justice.

The scenes in Ford's Theater during the assassination of President Lincoln were seen by Charles E. and John T. Ford last night for the first time. The theater was owned by their father, and only a few days ago their uncle, who witnessed the assassination, was in this city. The Birth of a Nation is presented by David W. Griffith. Thousands of persons take part in the production, which lasts from 8 until 11 o'clock in the evening.

The battle scenes surpass anything ever seen in motion pictures and the clever handling of the story is also one of the most wonderful feats of modern times. It is said that 18,000 people are seen in the films and the picture cost $500,000 to produce. There is just enough love and heart interest running through the production to make it appeal closely to the lovers of the drama. One of the most realistic scenes in the production is the meeting of Lincoln and Grant at the close of the Civil War.

The pictures show that slavery was the prime cause of the Civil War. Lincoln's first call for troops is shown; the devastation wrought by Sherman's march to the sea and the terrible ordeal of the Siege of Petersburg; Lee's surrender at Appomattox, the negro control of the South after the war and the uprising of the Klu Klux Klan and the overthrow of the carpetbagger negro regime. It holds the audience spellbound at times.

Among the distinguished principals are Henry B. Walthall, the popular Alabama actor, whose family is historically connected with the story, as the Clansman; Lillian Gish as Elsie Stoneman, Mae Marsh, Miriam Cooper, Ralph Lewis, Joseph Henabery, Howard Gaye and Donald Crisp, as Lincoln, Lee and Grant, respectively; George Seigman, as the mulatto lieutenant governor of South Carolina; Walter Long, as the renegade negro, Gus; Raoul Walsh, as John Wilkes Booth.

THE BALTIMORE NEWS.
MARCH 7TH

WAR DRAMA SHOWN

"The Birth Of A Nation" Presented At Ford's

Wonderful Motion-Picture Play Depicts Horrors Of The Reconstruction Period.

Anyone who doubts that Baltimore is a Southern city would have had his delusion dispelled at Ford's last night, when "The Birth of a Nation," the wonderful moving-picture drama of the Civil War and Reconstruction period, was given its first presentation. "Dixie," "The Bonnie Blue Flag" and other stirring war songs of the Southland were cheered to the echo by one of the largest audiences that has filled the playhouse this season, and then, to show that reverence for the cause for which the Confederacy fought more than half a century ago does not lessen present-day love for a reunited country, everybody in the house stood while "The Star-Spangled Banner" was played.

Baltimore has waited long to see "The Birth of a Nation." Northern cities have been viewing it for nearly two years. It has been shown in Boston for more than a year and is still being shown in New York. Even small cities of the Middle West and Hagerstown and Cumberland have had an opportunity to view it before Baltimore. In the North the picture-play has evoked a great deal of adverse criticism and has caused disorder, and in one or two instances the authorities have been petitioned to stop it.

Based On "The Clansman."

"The Birth of a Nation" is a visualization of Thomas Dixon's historical novel, "The Clansman," and it depicts in a truthful manner the horrors of the last days of the Confederacy and of carpet-bag rule in the South. If one believes the North was entirely right and the South wholly wrong in the great conflict, the play may not be pleasant. If one holds to the theory that the dark spots in the country's past should be obliterated, the drama may not be approved. And if one has been taught that the Ku Klux Klan was a band of cutthroats and murderers, it may be a distinct shock. For such there may be little in the play that will appeal.

But to those who hold that the truth should prevail, no matter how ten crushed to earth or how unclean it may be; to those who believe in the South contended for a great political principle, and, having lost, signed the result gracefully; and to one of the older generation who can put their children who have grown that the grotesque secret organization which spread over the South after the war was a band of young men daring to free themselves from the rule of ignorant negroes and unscrupulous whites—"The Birth of a Nation" is a faithful portrait of "the times that tried men's souls" and is doing a great work in teaching the truth of history.

Trench-Fighting Shown.

The drama has been hailed as the greatest motion-picture play, and certainly Baltimore has seen nothing to equal it pictorially. The desperate fighting in the trenches before Petersburg, where the ragged Confederates had only roasted corn to eat and where Lee's "thin gray line" was stretched until it snapped, is, perhaps, the most interesting of all the episodes, because much the same thing is happening in Europe today, and, despite the great advances made in war machines, the hand-to-hand fighting in the Champagne is little different from that of 50 years ago in Virginia.

Another exciting war picture is the raid of Union negro troops upon a South Carolina town and the burning and looting of the houses. Such great episodes of American history as the surrender at Appomattox, the assassination of Lincoln and the first Reconstruction Legislature of South Carolina, composed of four negroes, none of whom could read or write, to one white man, were shown. Then followed the organization of the Ku-Klux Klan and overthrow of the carpet-bag government, which was so notorious that even a partisan Administration at Washington would not interfere.

The one decidedly unpleasant feature of the drama is the death of a young girl and the lynching of the guilty negro by the Klan, and yet it, too, is part of a picture which the South knows to be sorrowfully true.

SUN MARCH 7TH

Notable Movie Seen At Ford's

Crowded House Welcomes "The Birth Of A Nation." Begins With Views Of South Before The War.

Shows Troops Going To War And Vivid Battle Scenes—Bayonet Thrusts Can Almost Be Seen.

With a crowded house to welcome it and an orchestra of 30 pieces to accompany it with the airs of the times which it is interpreting, "The Birth of a Nation" opened an engagement at Ford's Opera House last night. It is the motion picture drama of action at its best.

Beginning with scenes in the South of plantation life and pictures of great plantation homes and riverside farms, like the Civil War, mingling with the war itself and carrying the spectator through the period of Reconstruction, it depicts in one long panorama, and in stirring pictures of war and battle and the days of peace, the events of history that led to the South's rising against the North, in which the Union was split in twain, and the days of Reconstruction, when the South was under the heel of the carpet-bagger and the negro.

With the pictures in the second half of the drama, in which the injustice which the Northern carpet-baggers did to the Southern whites will stir some who see the film with the greatest dramatic power, the first scenes moved the audience mightily last night. In these, after wonderfully effective scenes of Northern streets filled with marching, had been shown, there were pictures depicting the Northern armies forming and marching off to war.

War Graphically Shown.

As the files of soldiers rode down the crowded streets with banners flying, the orchestra played "Dixie," and the crowd present showed that it was Southern by its applause. There followed such scenes of battle as have seldom if ever been depicted in Baltimore.

[illegible] other body in position behind a stone wall and the detail of hand-to-hand fighting was wonderfully portrayed. Men gripped each other and struggled with arms and legs. One could almost imagine that he saw bayonets thrust into bodies.

Flight From Atlanta Depicted.

The flight of the Atlanta population before Sherman's armies was depicted with remarkable vividness in silhouette. Grant and Lee were shown at the surrender of Appomattox. The assassination of Lincoln in Ford's Opera House in Washington was shown.

Then the scene shifted to the days of Reconstruction, to the house of a Negro governor leader in Washington, to the Carolina Legislature, to the home of the Camerons in the Carolinas and the operations of the Ku Klux Klan. Some of the scenes in the Cameron home are particularly good.

Miss Walsh was splendid as the little sad sister of this household, her acting before the film suggesting powerfully the family affections and ties of happier days.

H. S. K.

SUN MARCH 7TH

FORD'S

As the various types would see The Birth of a Nation:

"The greatest moving picture ever produced, with more thrills for your money, more splendid acting than has ever been shown."—The Movie Fan.

"Shows the bleeding heart of the Southland, its trials, the violation of its women; a marvelous vindication."—The Southerner.

"Waves the bloody shirt, lays stress on carpetbaggers and the scum of the North, at the same time giving no glimpse of the dark side, the cruelty and the licentiousness of slavery."—The Yankee.

"One of the finest evenings of entertainment which Baltimore has had in its theaters."—The Average Man or Woman.

For the big Griffith film is all of these and each critic is right. The cause of rioting elsewhere, The Birth of a Nation brought a purely oral riot last evening at Ford's when the hisses strove to drown out the applause. However one's sympathies may be swung, one is free to confess that here in Baltimore, for the first time, the world's greatest film drama is shown, and not to see it would be criminal.

The film is taken from Thomas Dixon's novel The Clansman, changed about a bit to fit the new production. It deals with two families—one of the North, the other of the South. Love enters in, and the usual chords of anguish are struck when war is declared and chum is arrayed against chum, Southern girl alienated from Northern lover, etc. The arch villain is Stoneman, a politician, drawn from a real character. He is head of the dirty crowd of carpetbaggers and has a mulatto mistress. On the other hand, he has a beautiful daughter, beloved by the Southern hero.

Phases of the great civil struggle are shown with remarkable thrill. We see the troops of the South mustering while the blue bloods, the aristocrary dance away their last hours of happiness. Then war's horrid hand covers all. The battle of Petersburg, undoubtedly the most ambitious piece of film realism that has been produced, is the climax of the first part of the film. The audience last night almost rose from their chairs when the gallant hero-colonel leads the last desperate charge. Lincoln's assassination casts a further gloom over the situation, and this brings one to the real punch of the film, the outraged South and the rise of the Ku Klux Klan.

Absolutely nothing since the world was evolved out of stardust has anything been seen equal to the charge of the Clansmen, thousands of them, to the rescue of the sorely pressed whites. The soul is rent by the tearing, crashing music of the Ride of the Valkyries; behind the screen the deep thunder of hoofs is imitated to perfection, while before the eye the magnificent, galloping host of avengers sweeps, hell-to-leather, tears the swooning heroine from the half-breed politician. It is small wonder that the rebel yell burst from thousands of throats last night and that the drenching applause drowned even the thunder of the ghostly warriors' horses.

All ends well, as entertainments always should. But why, in the name of common sense, are pictures of Hampton Institute shown toward the close of the film? Stress has been laid on the more bestial attributes of the negro race, with only a mere pat on the back for the better qualities. Race hatred has been stirred to its sternest depths. Then why, when the audience, pro-Southern, anyway, is mad with glee at the downfall of the black, are these pictures of the education of the negro shown? If it is a sop to the outraged feelings of the Afro-American, it is a failure. Last evening the torrent of hisses drowned out certain feeble applause. And it is not fair to criticise the hotbloods who hissed; their emotions had been torn to shreds, and it was small wonder that their better nature was utterly absent.

Next to the stupendous film itself, the music, admirably given by the orchestra, is worthy the highest praise. At all times it aided the pictures, whether one was seeing a touching love bit or the more gripping and terrible agonies of war.

Let us repeat what the Average Man said above:

"One of the finest evenings of entertainment which Baltimore has had in its theaters."

SUN MARCH 7TH

"BIRTH OF NATION" HE

Audience At Ford's Hisses A Cheers Great Film Production

HISTORIC SCENES RECALL

Thomas Dixon's Story, "The Cla man," Realistically Presen With Many Thrilling Additio

Before an audience which packed house to its utmost limit and wh rocked with applause and hisses throu out the long performance, the lo waited-for film drama, D. W. Griffi "Birth of a Nation," was presented the first time in Baltimore at For Opera House last night and opened eyes of the beholders to what power wonders rest within the grasp of "movies."

To call "The Birth of a Nation" drama is to belittle it, for the film p duction is a folio of dramas which folds in quick succession the most d matic and most fearful periods of country's history—the Civil War a the following crucifixion of the South the era of the carpetbaggers. The sto is taken from Thomas Dixon's nov "The Clansmen," with a number changes in the original story to suit t purposes of the dramatist.

Tense Situations Played Up.

In the latter half of the productio the tensest situations in the problem the South during reconstruction perio are played up in a manner that kept th audience last night in a state of excit ment that found outlet in bursts of a plause that drowned frequently th beautiful musical setting that is giv under the direction of Frederick Arunde

After picturing the home of the Cam erons in Piedmont, N. C., and the hon of the Stonemasons in Pennsylvani and their apartments in Washing ton, the story links the two families to gether in the friendships of the younge members. Then comes the outbreak the war and scenes that have all th glamour and glory of the warfare o those days are laid in compelling repro ductions upon the screen. The traged of the war is written in the portray of the women left at home. Then com Lee's surrender, followed quickly by o of the most tempestuous scenes of th film, the assassination of Lincoln i Ford's Theatre in Washington.

South's Reign Of Terror.

With the death of the South's friend, the really emotional part of the film production begins and the reign of terro in the South during the time when the negroes were given control of the elections is played up in a powerful manner. The inspiration and organization of the Ku-Klux Klan is shown and the subsequent quelling of the negroes through this mystery-enfolded army follows in a series of pictures which show a complete mastery of the movie camera.

Throughout the production an orchestra of 40 pieces supplies a remarkably beautiful and powerful accompaniment, the music of which is written by Joseph Carl Briel.

Besides being staged on so magnificent a scale, "The Birth of a Nation" is played by a cast which could hardly leave anything to be desired. As Flora Cameron, the younger sister, Miss Mae Marsh gives a particularly sympathetic interpretation of the light-hearted, courageous child, while Henry Walthall, as Col. Ben Cameron, gives an excellent portrayal of the spirited defender of the South.

SUN MARCH 7TH

The Baltimore Star

MARCH 8, 1916

THE STAR'S GALLERY OF STAGE FAVORITES—
Lillian Gish, in The Birth of a Nation, at Ford's this week



TONIGHT AT 8:15 SHARP

Ford's

MATINEE TODAY At 2:15 Sharp

THE WORLD'S MIGHTIEST SPECTACLE

D. W. GRIFFITHS

18,000 People

Symphony Orchestra of Thirty

Cost $500,000

THE BIRTH OF A NATION

3,000 Horses

Seen By Five Million People

Took 8 Months to Produce

PRICES [illegible] AND $2.00

SEATS FOR NEXT WEEK ON SALE TOMORROW

NO PHONE ORDERS RECEIVED

Baltimore Star

MARCH 9, 1916

To find the "adorable she" in not one girl but a thousand would be rather a shock to the average young man who goes a-courting. That, however, is the experience of the chap who seeks his ideal in Picture-land. The scrutinizing camera eye reveals the myriad personalities possessed by one girl. From scene to scene the heroine is ever new, ever different and in everyday life she possesses another personality.

Take Mae Marsh in The Birth of a Nation. It would be clever to call Miss Marsh a chameleon, if so many others had not called her that before this. The camera never does such startling tricks as when she is before it. A scrubby little slavey, a young miss just home from boarding school; a biddy at the washtub; a sweet girl graduate, a grisette, a young woman of fashion, a romantic heroine, a soubrette cut-up and, finaliy, an everyday, freckle-faced, rather homely and always roguish kid—those are just a few of the things that Mae Marsh is. No eminence in the future annals of the stage seems to be too great to prophesy for her, for, like the supreme actors of every generation, she seems to unite in one the personal characteristics of scores and hundreds of different human beings. The roguish kid, by the way, is Mae Marsh, herself, off the stage. It was her youthful love of adventure that prompted her one day to visit the Griffith studio and look around to see what was happening. Director Griffith found her, sensed her temperament and set her to work. "A great kid!" That is the way they all speak of her. She likes the simple and human and homely sides of life, grows her own cabbages and sweet peas in her much-beloved garden in a Los Angeles suburb and takes her fun out of that and out of her work.

the afro-american
march 4th 1916

"The Birth of a Nation" and "Billy" Sunday afflict Baltimore at the same time To use a Sundaism, if ever again two such, base recreant dispicable, craven, dastardly instruments for disparaging and vilifying the race come together in Baltimore and use their united efforts to foment race differences, then "Good Night" to Baltimore. The "new" apostle of "Jim crowism" and the "old" prophet of race hatred shake hands in Baltimore on Monday, and wish each other God-speed.

"Just'ce" is to be seen portrayed at the Academy, if not at Ford's.

THE BALTIMORE NEWS.

SATURDAY, MARCH 11, 1916.



THE BALTIMORE NEWS.

THURSDAY, MARCH 9, 1916.

THE AFRO-AMERICAN

BALTIMORE, MARCH 4, 1916

THE BIRTH OF A NATION

Nearly everyone who sees the photo-play Birth of a Nation by Thomas Dixon comes away with the conviction of Francis Hackett, "As a spectacle it is stupendous." It lasts three hours, represents an immense investment of pains and money in the setting of whole battle scenes upon the canvas and compels an admiration by its very bigness. While on the one hand the play receives universal commendation as a production, on the other hand it receives universal condemnation as a "vicious play with vicious methods."

Early in May 1915, as the play was about to show in Boston, the editor of the "Congregationalist and Christian World" interviewed Mr. Dixon with the idea of finding out what he meant to accomplish with the "Birth of a Nation." Mr. Dixon stated then that he wanted to teach the children of the United States that the true history of our country during Reconstruction was as he represented in his play. In the so-called reign of terror following the death of Abraham Lincoln and the "dictatorship" of Thaddeus Stevens, (Stoneman in the Dixon play), the colored people gained political control, assaulted, plundered and disfranchised the whites, while Southern women were in constant danger of physical injury. By presenting his view of the history of that period Mr. Dixon stated, he desired to create a feeling of abhorrence in white people against colored people, so as to prevent the spread of intermarriage. Asked finally as to his theory of the solution of the racial problem in America, Mr. Dixon replied that his solution was Lincoln's plan of colonizing the colored people in South America or Africa.

Commenting on the "Birth of a Nation" as history Booker Washington said that it was fundamentally wrong in that it "attempts to deal with the development of America since the abolition of slavery by ignoring the progress of the Negro race and emphasizing the cruel misunderstanding of the readjustment period in which unfortunate individuals of both races figured." Rabbi Wise, Moorfield Storey, President-Emeritus Elliott of Harvard, Oswald Villard and others thruout the country have discredited Mr. Dixon's theory of the period as "misleading," "grossly perversive," "fraught with danger to any community that permits it to be given" and in the words of A. E. Pillsbury of Boston "a pack of pictured lies."

It goes altogether without saying that no thinking man accepts the view of Mr. Dixon, that this nation was born in the Reconstruction Period. To the contrary, it is a matter of schoolboy gossip that the thirteen states declared their intention to become a nation in 1776, and did actually become the United States of America with the adoption of the constitution.

The idea of colonizing the colored people in Africa or South America may have been a plan of Lincoln's or it may not have been. If it were, then clearly this is one of the unworthy undemocratic proposals of the Emancipator that deserve our frowning disapproval rather than our exultant exploitation. More than this it is, to say the least, a disparaging estimate of the progress and development of the free slave emancipation, which insinuates or suggests that here on the colored people were brought to America against their will, they may be carried back to Africa against their will.

Mr. Dixon's own words shout his plea asking him as a native Carolinian, native here and there, and to be taken into account that he is attempting to bring into discussion a race of ten millions already suffering under a gigantic burden, then the "Birth of a Nation" must be regarded as the libel of a race

THE LABOR LEADER
BALTIMORE, MARCH 11, 1916

TONIGHT AT 8:15 SHARP

MATINEES DAILY AT 2:15 SHARP

FORD'S

THE WORLD'S MIGHTIEST SPECTACLE

18,000 People — 3,000 Horses

Symphony Orchestra of Thirty — Seen By Five Million People

D. W. GRIFFITH'S

THE BIRTH OF A NATION

Cost $500,000 — Took 8 Months to Produce

PRICES EVENINGS, 25c, 50c, 75c, $1.00, $1.50 and $2.00
MATINEES, 25c, 50c, 75c and $1.00

SEATS ON SALE—NO PHONE ORDERS RECEIVED

Ford's

"The Birth of a Nation," bringing forward D. W. Griffith's wonderful new art of pictorialized musical spectacle, is the attraction at Ford's, with daily matinees. The second week of the engagement starts Monday. The first half of this great picture exhibits the salient events of the Civil War, which came to a close at Appomattox 50 years ago; Lincoln's call for volunteers, Sherman's march to the sea, the Battle of Petersburg, Lee's surrender to Grant and the awful tragedy at Ford's Theater. In the second half the South's "second uprising," this time against the carpet-bag regime, is shown in a thrilling story of reconstruction days. The romance of the "Little Confederate Colonel," Ben Cameron, with the Northerner, Elsie Stoneman, and that of the Unionist captain, Phil Stoneman, with Margaret Cameron, the South Carolina lassie, maintains two threads of continuous live interest throughout the story. The fun and frolic of plantation days as well as the heartache and pathos of the stricken South are shown. The great out of doors is Mr. Griffith's special field. Great battle scenes and the rides of the Ku Klux Klan are staged with thousands of participants—18,000 people and 3000 horses. There are 3000 scenes in this great spectacle, and it cost $500,000 to produce. On the musical side, Mr. Griffith attempted something previously unheard of in connection with motion pictures. This was the synchronizing of a complete symphonic score with the appearances of the important characters and the enactment of the principal scenes. This is played by an orchestra of 35. Somehow the old war-time tunes, thus thematically treated, make the "counterfeit presentment" of long ago seem most realistic. Among the popular favorites in the large cast are Henry B. Walthal, Mae Marsh, Lillian Gish, Miriam Cooper, Spottiswoode Aiken, Josephine Crowell, Ralph Lewis and Mary Aiken. There are two performances daily, commencing Tuesday at 8:15 and 2:15, and the entertainment runs three hours.

THE LABOR LEADER
March 11th 1916

Lillian Gish Was A Child Actress

Although only about twenty years of age, Lillian Gish is one of the best-known actresses on the moving-picture screen, and she has been at her best in emotional roles. She had her first experience on the stage when she was a little girl of six and a company playing in her home town needed the services of a clever child. She went on the road with the company and remained with it several weeks. Another notable experience of hers was when she appeared as one of the fairy dancers in Sarah Bernhardt's company when the Divine Sarah was on one of her American tours. Lillian was with Madame Bernhardt two years. Then she quit the stage and entered a girls' school, where she remained until she was fifteen. She was engaged by D. W Griffith shortly afterwards to play child and juvenile parts with the Biograph Company. From that time her rise to stardom has been rapid. As Elsie Stoneman in "The Birth of a Nation" she has become a great favorite throughout the length and breadth of the land.



Her sister Dorothy, who is about a year and a half younger, is also a "movie" star in her own right. She is also under the direction of Mr. Griffith.

The Gish sisters are both beautiful blondes. Mrs. Gish, their mother, is justly proud of her talented daughters, and is always to be found at the studios where her girls are playing, except when she is looking after their bright, cheerful home near Los Angeles.

Baltimore Star
March 11th 1916

FORD'S.

With a matinee Monday will begin the second triumphant week of D. W. Griffith's The Birth of a Nation, at Ford's. The scenes at that theater during the first week were a revelation to theatergoers. At every performance the audience gave vent to its enthusiasm not only with applause, but with cheers. The theater was filled to its utmost capacity at every performance. It is only fair to state for the benefit of those who wish to witness this great spectacle that, owing to the long line of ticket-buyers and the consequent crowded condition of the lobby before each performance, it is advisable to purchase seats in advance. Theater patrons who wait to buy just before the house opens are forced to stand in line for some time and later arrivals often miss the impressive opening scenes of this great spectacle. By purchasing tickets in advance this inconvenience is obviated.

The new theatric art invented by D. W. Griffith in producing The Birth of a Nation has enabled him to surpass by far his own previous stage spectacle, Judith and The Battle Cry of Peace, supposed to be the most impressive productions ever made on the stage. This mammoth (a contraction with this epic of American history with its 3,000 scenes 18,000 people and 3000 horses, details the result of eight months of hard work and the expenditure of half a million dollars. The great director is being amply repaid for his monumental efforts in motion picture spectacle by the wonderful crowds it has called up in the principal theaters of the country.





FORD'S SECOND BIG WEEK

GREATEST SENSATION OF THIS GENERATION

Twice Daily
Evgs: 8.15
Mats. 2.15

DAVID W. GRIFFITH'S
8th WONDER OF THE WORLD

18,000 PEOPLE

"The magnitude of 'The Birth of a Nation' cannot be estimated; it must be seen to be appreciated, and those who have seen have a desire created in them to witness it again and again."
—American.

THE BIRTH OF A NATION

COST $500,000

"The world's greatest film drama—not to see it would be criminal. It is small wonder that the rebel yell burst from thousands of throats and that the drenching applause drowned the thunder of the ghostly warriors." —Star.

3,000 HORSES

Taken From Thos. Dixon's "The Clansman"

SEEN BY FIVE MILLION PEOPLE

SYMPHONY ORCHESTRA OF 30

"Kept the audience in a state of excitement that found outlet in bursts of applause that drowned frequently the beautiful musical setting."---*Sun*.

"Is a faithful portrait of 'The times that tried men's souls,' and is doing a great work in teaching the truth of history."---*News*.

PRICES: MATINEES, 25c, 50c, 75c and $1.00
EVENINGS, 25c, 50c, 75c, $1.00, $1.50 and $2.00.

BUY YOUR SEATS IN ADVANCE AND AVOID THE LONG WAIT IN LINE---NO PHONE ORDERS RECEIVED

The Most Stupendous Dramatic Spectacle Ever Shown On Any Stage





BALTIMORE AMERICAN.
SUNDAY, MARCH 12, 1916

Beautiful Allegory in The Birth of a Nation



WAR AS SYMBOLIZED IN THE BIRTH OF A NATION.

A WELL-KNOWN artist visiting D. W. Griffith's Los Angeles studio recently remarked on a film director's almost uncanny gift of composition: "Griffith," he said, "groups his figures like an artist in oils or water rather than like a stage director. I don't know whether he ever studied perspective and composition or not, but anyhow his mass pictures to my mind have the same quality as those of the greatest artists."

This remark was occasioned particularly by watching Mr. Griffith assemble the multitude in the scenes of war and peace in the finale of The Birth of a Nation. The scene representing the future brotherhood of love and peace is a remarkable work. The effect of distance is obtained by constructing two stages with rising steps, one near the camera and the other removed about one hundred feet. Between the two stages is a hollow. The principals are stationed on the near stage; then comes the intervening hollow and finally the more distant features of the background show on the second or more remote platform. The ultimate distance fades into blackness, contrasting wonderfully with the gauzy robes and veilings of the characters at the fore. Costumes of many nations are used, but the effect is light and gossamer-like, the joy of a fiesta in the Land of Utopia.

THE CONTRAST OF PEACE.

In striking contrast is Mr. Griffith's treatment in The Birth of a Nation of the opposite theme of the misery of war. Wan, skeleton-like figures are selected. Their dresses are those of many lands and nations, but all are suggestive of grime and sordidness. Some of the lean, emaciated figures are bare to the waist. Men and women are strewn about the stage like the piled-up victims of a battlefield. Arms are raised in entreaty to Heaven. Bodies, legs and arms and (as it were) shreds of human beings are inextricably mixed. Utter woe stamps itself upon that picture as pure joy radiates from the other. Griffith's method of making it caused one clever artist to nickname it a "human salad." But that is not how it impresses the spectators who sense the mighty thought, the deep, emotional appeal in the wonderfully bizarre effects.

THE BALTIMORE NEWS,
SUNDAY, MARCH 12, 1916.

DEPICTS BURNING OF ATLANTA

Scene In "Birth Of A Nation" Shows Sherman's Army.

The most wonderful of the scenes pictured in "The Birth of a Nation," now at Ford's, is that showing Sherman's march to the sea and the burning of the city of Atlanta. A view is given of a long, fertile valley extending for miles between the hills. Moving through this valley, in straggling formation, is the army of General Sherman. The view is so extensive that the soldiers appear but little larger than ants. Now and then a puff of smoke indicates return fire from snipers in farm buildings. Now and then a barn is fired in evident retaliation for a deadly bullet from its shelter, and the army of human ants is ever moving forward, wriggling its way like a huge serpent towards its goal—the sea.

Finally Atlanta is reached. Whether the burning of the city was a military necessity, or whether the conflagration was of accidental origin, chronicles of the time fail to agree, but Atlanta was sacrificed to the flames and the burning of the city is realistically pictured. Up the hills rush men, women and children in an endless parade of misery, dread and hopelessness.

Thinks Film Play A Detriment To Negro Race.

To the Editor of THE NEWS:

Will you kindly answer the following questions:

How long would the Police Department allow a show to go on in this city operated by colored people which would have a tendency to instill and create prejudice between the colored and white people as the so-called "Birth of a Nation" is now doing to create prejudice and distrust between the white and colored people?

How much of this picture is true to life, and how much is false? Is it not a part of the history of the Reconstruction period that the Ku Klux Klan was put down by the strong arm of the law, and was not at any time used for the uplift of the people of the South, either white or black?

Is it not true that during the late "unpleasantness" it was said by no less a man than the late Henry W. Grady, one of the noblest men the South has produced, that: "History has no parallel to the faith kept by the negro in the South during the war. Often 500 negroes to a single white man, and yet, through these dusky throngs the women and children walked in safety and the unprotected homes rested in peace, and when the slave held that charge sacred through storm and temptation, he gave new meaning to faith and loyalty because the black hands from which fell the shackles were stainless of a single crime against the helpless ones confided to his care."

If then, the Police Department would not allow a play of this kind to be operated by colored people, and no one believes it would for a day, why, then, does it allow one to be operated by anyone else to the detriment and disparagement of a race which is trying under the most adverse circumstances, to live on the very best terms with its white neighbors?

What is learned; what is gained; who is helped by the production of this play? It has been barred from any number of cities and towns in this country, and why, in a so-called Southern State like Maryland, and a city with so large a colored population as Baltimore, should it be allowed to be produced here to the detriment of both races?

J. H. MURPHY.

Baltimore, March 10.



BATTLE SCENES THAT MAKE "BIRTH OF A NATION" THRILL

THE SUN, BALTIMORE, SUNDAY MORNING, MARCH 12, 1916.

"THE BIRTH OF A NATION" is on a larger scale than any other filmed [illegible] W. Griffith used half a great [illegible] for his locale, 10 years of American history as his subject, 18,000 people as his actors, 3,000 riders and steeds as his cavalry and 3,000 scenes for his action. Other productions are dwarfed beside this immense spectacle.

The telephone was a most important factor in staging the great battle scenes in "The Birth of a Nation."

"Camera 2!" was the chief command from "General" Griffith, standing on the platform of a tower 60 feet high. The telephone operator of the small exchange at his side clipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of smoke showed the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera 2!" A battery of field artillery started about two hundred feet from the hill. Beside the cannon were given to 10 horses apiece and the battle of Petersburg was in full swing. Eighteen thousand men, scattered over 10 square miles of ground, in the battle had been only thousand would have been more effective in [illegible] thing was the clockwork manner in which the mechanical method of using the telephone would have been done. It was by telephone that each movement of the battle was directed. By the use of the telephone the [illegible] were kept in touch with the [illegible] and the [illegible] of the [illegible] were [illegible] the [illegible] of the [illegible] and [illegible] would have been [illegible]

Griffith took the idea of his method of handling the battle scenes from the use of the telephone in modern warfare.

The film of a nation" is on a larger scale than any other filmed [illegible] W. Griffith used half a great [illegible] for his locale, 10 years of American history as his subject, 18,000 people as his actors, 3,000 riders and steeds as his cavalry and 3,000 scenes for his action. Other productions are dwarfed beside this immense spectacle.

The telephone was a most important factor in staging the great battle scenes in "The Birth of a Nation."

"Camera 2!" was the chief command from "General" Griffith, standing on the platform of a tower 60 feet high. The telephone operator of the small exchange at his side clipped a plug in the switchboard. Two miles away one of Griffith's assistants received the message. In a minute more a column of smoke showed the roar of cannon was heard and the attack on the enemy's trenches began.

"Camera 2!" A battery of field artillery started about two hundred feet from the hill. Beside the cannon were given to 10 horses apiece and the battle of Petersburg was in full swing. Eighteen thousand men, scattered over 10 square miles of ground, in the battle had been only thousand would have been more effective in [illegible] thing was the clockwork manner in which the mechanical method of using the telephone would have been done. It was by telephone that each movement of the battle was directed. By the use of the telephone the [illegible] were kept in touch with the [illegible] and the [illegible] of the [illegible] were [illegible] the [illegible] of the [illegible] and [illegible] would have been [illegible]

Griffith took the idea of his method of handling the battle scenes from the use of the telephone in modern warfare.



HAND-TO-HAND CONFLICT BEFORE PETERSBURG.

WAR FILM AT FORD'S

"The Birth of a Nation" commences tomorrow its second week at Ford's. Millions that have viewed the marvels of the theatre have been at all times in daily throughout the fact that it will be the only engagement given in this city for the coming season. The Epoch Producing Corporation and Mr. Ford make that [illegible]

178

THE BALTIMORE NEWS, SUNDAY, MARCH 12, 1916.

THIS WEEK'S PLAYS

"The Birth Of A Nation" Will Continue At Ford's.

"Some Baby," With De Angelis, At Academy; Irene Franklin At The Maryland.

With a matinee tomorrow, the second week of D. W. Griffith's "The Birth of a Nation" begins at Ford's. At every performance last week the theater was filled to its capacity.

The theatric art invented by David W. Griffith in producing "The Birth of a Nation" has enabled him to surpass any previous stage spectacle. Earlier impressive productions seem small in comparison with this epic of American history with its 5000 scenes, 18,000 people and many details.

A large part of the pleasure of the performance is the superb music played by an orchestra of 30 pieces. It is the Wagnerian idea fitted to the screen drama. The score was arranged by Joseph Carl Breil, who spent months with the producer while he was making the picture and so caught his thematic ideas in snatches of melodies Griffith would hum while he was working out his big dramatic ideas.

THE SUN, RCH 13, 1916.

FORD'S

TWICE DAILY, 2.15 8.15

THE WORLD'S MIGHTIEST SPECTACLE D. W. GRIFFITH'S

THE BIRTH OF A NATION

ORCHESTRA OF 30

BUY IN ADVANCE AND AVOID THE RUSH.

PRICES:

Eves., 25c, 50c, 75c, $1.00, $1.50 and $2.00. Mats., 25c, 50c, 75c and $1.00.

No Phone Orders Received.

AMERICAN, THURSDAY, MARCH 6, 1916

COMING AMUSEMENTS

Attractions at the Local Theaters Next Week.

Next week, beginning with the Monday matinee, will be the third of the engagement of D. W. Griffith's "The Birth of a Nation" at Ford's. This is the first time in the history of Baltimore theatricals that a high-priced attraction has run over two weeks. So far the theater has been crowded at every performance.

This great spectacle had been heralded as but few attractions ever have been. It is the masterpiece of a man who has by his imaginative faculty and his sense of the dramatic effectiveness of the new art been a creator and not a follower.

Star

MARCH 13, 1916

Lillian Gish as the Sugary Sort of Darling Girl Is Interesting Type.

The sweet and sugary sort of darling girl is represented among Griffith's force by Lillian Gish. Without the plastic quality of Mae Marsh—the mask of a thousand faces—Miss Gish has a style of beauty that lends itself to every representation of daintiness and adorable femininity. The blondes must watch out, however. The camera has a wicked trick now and then of catching them napping. Once in a while it makes the little angel look like a little devil. Or the wicked monster of the photographic machine, catching a bad light, may give the adorable blonde the sad prophecy of Fifty Years Later. Away from pictureland Miss Gish is the well-groomed, fashionable, slim young woman that one may see any fine morning walking down Fifth avenue in New York.

And then there is Miriam Cooper, playing the Southern belle, Margaret Cameron, in The Birth of a Nation, who may fairly be described as "camera proof." The camera must commit hari-kari before it can misrepresent her. The technicians say that this is because of her classic regularity of feature and especially to her large, expressive eyes. So far she has not developed the thousand personalities, but perhaps a Pygmalion has not yet arrived to awaken the play of hidden temperaments. Out of the realm of the motion picture Miss Cooper is just as pretty to look upon as she is on the screen. She drops the romance, of course, and the old Southern atmosphere of the F. F. V., yet neither Los Angeles nor New York can make her other than beautiful.

SUN, MARCH 13, 1916.

Although only about 20 years of age, Lillian Gish, now appearing in "The Birth of a Nation," at Ford's, is one of the best-known actresses on the moving-picture screen and she is at her best in emotional roles. She had her first experience on the stage when she was a little girl of 6, when a company playing in her home town needed the services of a clever child. She went on the road with the company and remained with it several weeks. Another notable experience of hers was when she appeared as one of the fairy dancers in Sarah Bernhardt's company when the famous French artist was on one of her American tours. Lillian was with Mme. Bernhardt two years. Then she left the stage and entered a girls' school where she remained until she was 15. She was engaged by D. W. Griffith shortly afterward to play child and juvenile parts with the Biograph Company. From that time to fame to stardom has been rapid. As Elsie Stoneman in "The Birth of a Nation" she has become a great favorite throughout the length and breadth of the land.

Her sister Dorothy, who is about a year and a half younger, is also a "movie" star in her own right, and she also is under the direction of Mr. Griffith.

The Gish sisters are both beautiful blondes. Mrs. Gish, their mother, is proud of her talented daughters, and is always to be found at the studios at which her girls are working, except when she is looking after their bright, cheerful home near Los Angeles.

MARCH 14, 1916 AMERICAN,

Birth of a Nation—Ford's

D. W. Griffith's marvelous spectacle The Birth of a Nation began its second week yesterday afternoon at the Grand Opera House, and at both the matinee and evening performances there was standing room only. It is one of the most wonderfully produced photo dramas of modern times, and the story itself is one of interest to all. The battle scenes thrown upon the screen are even more stirring than are actual conflicts to participants. The big scenes have come in many intricate happenings. Among the most noted are Abraham Lincoln's kindly reception of an old woman, who has come to plead for her son's life, and in the happy moments of the countryside. The various days of prayer are played in connection with those times when the liberated people sought to thank God because of an unconditional liberty. Then there are those lighting scenes of the Ku Klux Klan, which, despite its traditions of the South, and those that nothing avails. The re-assembling of Congress in Ford's Theater, Washington, is deeply vivid, and one of the most striking pictures shown in the production is the reception of the former Negro slaves by the Union soldiers at the close of the war. The fourth scene, that of the Lincoln assassination, is full of pathos, and moves the audience to tears.

It is said that The Birth of a Nation cost $100,000, and that 18,000 persons were employed in its production.

Running through the historical scenes are two romantic love stories, in which a cousin of the South loves the sister of an officer of the North, and the officer of the North loves the sister of the cousin of the South. The proud spirit of the Southern girl and the equally proud spirit of the Northern maid are shown in an thrilling and soul-stirring story as was ever staged. Love turns to hate, and then to love again as each girl watches the grim struggle with anxious eyes, and remains loyal to the flag of the birth.

The cast includes such favorites as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Alan Hale, Carol Dempster, Mary Alden, Walter Long and others.

EVENING SUN, MARCH 15, 1916.

Directing "The Birth Of A Nation"



D. W. GRIFFITH DIRECTING A SCENE IN "THE BIRTH OF A NATION"

"The Birth of a Nation," the big film play, is being shown at Ford's Opera House. Lillian Gish has one of the principal female roles in the production.

FORD'S

There are few productions that make the emotional appeal made by The Birth of a Nation, the pictured story of the events leading up to the Civil War, the War and its resultive effects upon the Southland, that is beginning its second week's engagement at Ford's. It is an appeal that is generally felt, and the large audiences that gather night after night to see the production are all alike in their susceptibility to that appeal. The story of the two families that represent the spirit of the North and the spirit of the South is watched with interest, the heroic deeds are applauded, the villainous deeds are hissed in the good, old-fashioned way in vogue some years ago at the melodrama houses. And when the Ku Klux Klan arrives just in time to prevent the victory of the rioting negroes, there are both applause and cheers; in fact, when watching the Birth of a Nation it is difficult to remember that it is merely a picture, and a picture of events that transpired 50 years ago.

Star

MARCH 13, 1916

WAR DRAMA GENIUS IS SON OF FIGHTER

Father Of Producer Of "Birth Of Nation" Films Was Brigadier-General Griffith.

CHANCE GAVE HIM HIS START

Guiding Head Of Big Motion Picture Accomplishments Is Indefatigable Worker—Dancing His Recreation.

To those who, as they sit watching "The Birth of a Nation," wonder why there is this sudden interest in the Civil War, which was thought to be all but forgotten, it may be interesting to know that David Wark Griffith, the producer of the great photo-drama, is the son of Brig.-Gen. Jacob Wark Griffith, who held a distinguished command in the armies of the Confederate States.

It was from his father that he gained that knowledge of Civil War fighting which is now to be put out of the text and set of "The Birth of a Nation" in the greatest film picture ever seen on the moving picture screen in Baltimore.

[illegible] and the scene of [illegible] to portray Southern life, which is [illegible] remarkably. For he was born in Kentucky.

Had Hard Time Catching On.

Mr. Griffith started out in life until he was [illegible] and photographer. Then he went [illegible] Louis W. Fuller, a stock company manager of Louisville, gave him his first job. He had a hard time trying to succeed in acting parts and acting [illegible]. He began acting with the Biograph Company at $5 a day. The company began to take something from him and one day when one of the directors saw [illegible] was allowed to direct. Mr. Griffith found in that he has been directing his company in the production of the technique of taking moving pictures and his ability to select plays and actresses ever since.

The studio is in Los Angeles, but [illegible] Mr. Griffith [illegible] Baltimore [illegible] Mr. Griffith [illegible] Mr. Griffith [illegible] Mr. Griffith

MACAULEY'S

ONE WEEK OPENING MONDAY NIGHT **FEB. 14**

First Matinee Tues., Feb. 15

TWICE DAILY THEREAFTER
Evenings, 8:15; Matinees, 2:15

CHILDREN ADMITTED AT ALL PERFORMANCES

D. W. Griffith's 8th Wonder of The World

18,000 PEOPLE

886 Performances in New York
500 Performances in Boston
456 Performances in Chicago

THE BIRTH OF A NATION

3,000 HORSES

200 Performances Each in Philadelphia, Pittsburg and St. Louis

COST $500,000

Took 8 Months To Produce

TAKEN FROM THOS. DIXON'S "THE CLANSMAN"

SYMPHONY ORCHESTRA OF 30

The Most Stupendous Dramatic Spectacle in the World

HIGHLY IMPORTANT "THE BIRTH OF A NATION" will never be presented in any but highest-class theaters and at prices charged for the best theatrical attractions.

SEE Decisive Battles of the Civil War, Sherman's March to the Sea, Cities Built Up Only to Be Destroyed Before Your Eyes; Grant and Lee at Appomattox, the Tragedy of the Death of Abraham Lincoln, Petersburg at the Crest of the Mighty Invasion, How Bravely the Mothers and Sisters Did Their Part, History in the Making.

PRICES EVENING—LOWER FLOOR, $1, $1.50, $2. BALCONY, 50c and $1.00; GALLERY, 25c. ALL MATINEES—LOWER FLOOR, 50c, $1. BALCONY, 50c and $1.00; GALLERY, 25c. | SEAT SALE THURSDAY

Mail Orders Accompanied by Remittance and Stamped Envelope Will Receive Careful Attention

BE SURE AND STATE WHICH PERFORMANCE YOU DESIRE.

Once Glad To Hold His Super's Job

D. W. Griffith, Kentuckian, Has Had Meteoric Career In Filmdom; Tells Of His Early Struggles.

DENIED MORE THAN $8 WEEK DIDN'T BUDGE FROM PLACE

'Birth of Nation' Producer Overjoyed At First Night Success Kisses Oscar Eagle And Wife.

By BOB ROGERS.

In the simple fact that David W. Griffith was born in Kentucky and began his business career as a clerk in the old C. T. Dearing book shop in Louisville and later found employment as a "super" on the stage at the old Masonic Temple Theater at Fourth and Jefferson Streets during the reign of the Meffert-Eagle Stock Company, nearly twenty years ago, Louisville finds reason for taking a deep personal interest in the great picture play, "The Birth of a Nation," produced by Mr. Griffith, and which will be presented in this city for the first time February 14.

The fact that Mr. Griffith laid the foundation for his fortune in this city is widely known here, thanks to the advertising writers of the various motion picture houses, who have been capitalizing his name with various productions since "The Birth of a Nation" took the country by storm.

And, therefore, there is nothing new in the statement of Mr. Griffith's beginning. However, the writer knows Mr. Griffith personally and many times saw him carrying a spear on the stage of the old Masonic Theater and the purpose of this story is to relate a few intimate events in the life of this man who rose from the humble position of "super" with an income of $8 a week to the greatest film producer of modern times with a guaranteed income exceeding $100,000 a year, or considerably more than is paid the President of the United States.

Talk Over Old Times.

A few months ago, Mr. Griffith's mother died in her old home at Lagrange, Ky. Mr. Griffith came to attend the funeral. On his way back to California we met one Sunday morning in the Seelbach. In the party besides Mr. Griffith and myself, were Irving Cummings, the popular romantic actor, who played the hero role in "The Diamond From the Sky," Mr. Griffith's brother, and J. J. McCarthy, general manager of the Griffith theatrical interests.

Mr. Griffith talked over old times at the old Masonic Theater. He spoke of Col. Meffert in the kindliest terms and said:

"I'll never forget the day I called upon the old Colonel and asked him to raise my salary from $8 to $10 a week. He turned me down, but I didn't quit my job, for I considered myself lucky to have a job in those days.

It was not many weeks after this that Mr. Griffith was given his first real opportunity in the theatrical business. He had been playing the most insignificant roles in the stock company, most of the time just "filling in" with no speeches to make, to any of the characters. But there came a time, when a man was needed to go ahead, and these Eagle and his wife, Bessie Eyans, leading man and leading woman in the company, selected Dave Griffith for the place and his salary jumped from $8 a week to $20 a week.

A year or so ago when "The Birth of a Nation" was first presented in New York City, Mr. Griffith in the leading role, was standing in the lobby in an evening dress suit, his friends congratulating him on all sides. Suddenly he broke from the little group and ran up to a woman and embraced and kissed her. A tall man accompanying the woman acted and he the man and he (here text must not be misunderstood as quoted)

Kissed Her Both!

[illegible]

BALTIMORE NEWS.
TUESDAY, MARCH 14, 1916.

BIG FILM SUPERB

"Birth Of A Nation" Enters Second Week At Ford's.

Audience Enthusiastic, Frequently Breaking Into Cheers Over Some Gripping Scene.

"The Birth of a Nation," D. W. Griffith's elaborate film production, opened the second week of its engagement at Ford's last night before a well-filled house. It was an enthusiastic audience, and frequently broke into applause, and even cheers, as some especially thrilling scene was portrayed or as patriotic depths were stirred. The great drama of the Civil War and the Reconstruction days in the South wrought its spectators to a high pitch of excitement, and interest was sustained throughout the performance.

The story, adapted from Thomas Dixon's "The Clansman," is gripping. There is no doubt of its power, though the propriety of such a production, which certainly by the easiest interpretation does not allay race prejudice, is a question no nearer solution now than ever. As a film drama "The Birth of a Nation" is wonderful, many of the scenes being superb. The battle of Petersburg, Sherman's march to the sea, Ford's Theater and the assassination of Lincoln and the gathering of the Ku-Klux Klan are among the most striking.

The play is not all battle and carnage and pillage, ravaged homesteads, carpet-baggers, raids and the Ku-Klux. A double romance runs through the story; there are pleasant pastoral scenes and some comic relief, which is welcomed by the spectators.

The plot of the play is by this time fairly well known to Baltimoreans. To narrate it is superfluous. The parts are well taken. It is a show well worth seeing, not alone because it gives some insight into "history in the making," but because it affords an illustration of modern spectacular achievement.

See "The Birth Of A Nation."

A large and fashionable assemblage was present last night at Ford's to see "The Birth of a Nation." Among those in the orchestra were Mr. and Mrs. Bruce Cotten, Mr. and Mrs. Alex. C. Nelson, Mr. and Mrs. T. Nelson Strother, Miss Emily Strother, Mr. and Mrs. Charles A. Webb, Mr. and Mrs. John Gill, Jr., the Misses Kremelberg, Colonel and Mrs. William A. Boykin, Mr. and Mrs. Theodore Klein Miller, Miss Selby Zell and Mr. Clarence Fisher.

THE EVENING SUN.
MARCH 14, 1916.

Film Delights Crowd At Ford's

"The Birth Of A Nation" Opens Second Week Of Its Engagement—Play Excels Novel It Is Based Upon.

Negro Life On Plantations Is Finely Shown And Soldiers March To War—Tender Love Story.

"The Birth of a Nation," that remarkable moving-picture drama of the Civil War and Reconstruction period, opened the second week of its engagement at Ford's Opera House last night.

A crowded house was again amused by the unusually fine pictures of negro life on the plantations before the war, enthused by the pictures showing the love scenes and thrilled by those depicting the Southern soldiers forming, marching off to war and actually in battle. The spectators followed with an intensity of interest not excelled by those who attended last week, the scenes showing life in the South after the war, during the domination of the carpet baggers and the operations of the Ku-Klux Klan.

Pictures Excel The Novel.

Even those who are not usually interested in moving pictures should see this one, for it is impossible to imagine it surpassed in the particular field with which it deals. It is said to be based on Thomas Dixon's novel, "The Clansman." It excels the novel because one may follow with both the eye and the mind the theme of the story and the actual scenes in which it is enacted. However gifted the novelist may be, he can never make his story as real to the reader as these pictures do. So many people have been used in producing it, and the producers have been at such pains to get their details true to life, that one does not feel as if he were witnessing a tale woven out of the imagination.

The actors and actresses, trained to great restraint in the acting, make the members of the family who figure chiefly in the story actual persons. The environment is genuine. One sees one minute the members of the family who are left at home and the next minute the sons as they fall in battle.

Combines Fiction And The Historic.

All the thrills which make a moving picture a moving picture are there and yet there is also the historical element. The battle pictures are good. The scenes at home during the hardships of war are good. The love scenes are tenderly done. The whole film is a combination of the fiction element with the historical, which is seldom found.

And the orchestra, playing "Dixie" and the marching airs of the Civil War as the Confederates go off to war or as Sherman's army is shown marching through Georgia, adds not a little to the entertainment.

The crowd, responding to "Dixie" and applauding and yelling, as only a Southern audience can when that air is played, forms an element of the entertainment.

THE SUN.
MARCH 14, 1916.

"BIRTH OF NATION" AGAIN

Historic Photoplay Starts On Second Week At Ford's.

LEADING ROLES WELL ACTED

Drama Dealing With Civil War And Reconstruction Is Fairly And Graphically Pictured.

"The Birth of a Nation," an historical photoplay of the Civil War period, entered yesterday afternoon and evening upon its second week of presentation at Ford's Grand Opera House.

The drama, which is pictured by D. W. Griffith, retells pictorially the tragic story of the war between the states, showing the principles at stake upon both Federal and Confederate sides and presenting in an intensely graphic manner historical incidents that marked the welding of a union of independent states into the units of a nation.

The historic characters of President Abraham Lincoln, Gen. Robert E. Lee, Gen. U. S. Grant, John Wilkes Booth and others are introduced, while the Hon. Austin Stoneman, a Northerner whose career strongly resembles that of William Henry Seward, Secretary of State in the Cabinet of President Johnson, plays a conspicuous role. Typical homes of the North and South are pictured and in the person of Col. Ben Cameron, of South Carolina, is found the hero of the drama and the man who, as originator and leader of the Ku Klux band, delivered his native state from the horrors of negro domination.

Scenes of plantation life before the war and during the reconstruction period, scenes of battle and death and political events are reproduced with historic accuracy and evident intention of justice in retelling a tragic tale of history whose conclusion is scarcely yet come.

The assassination of President Lincoln is reproduced with the setting of the Washington theatre where it occurred, and both because of its individual horror and its far-reaching consequences as a national event is one of the most impressive portions of the play.

The characters are admirably acted, and in the matter of portraiture Mr. Howard Gage, as General Lee, and Mr. Donald Crisp, as General Grant, are exceptionally fine. Mr. Joseph Henabery, as President Lincoln, acted well, although his resemblance to the martyr President was lacking in expression as well as unlike in features.

Mr. Henry Walthall made a typical Southern hero, and his sweetheart, Elsie Stoneman, was charmingly impersonated by Lillian Gish. Flora, the beloved little sister of the Cameron household, was wonderfully impersonated by Mae Marsh, and the role of her mother was most sympathetically acted by Josephine Crowell.

The realism of costumes, as well as types and historic scenes, added to the completeness of the production. The wisdom or foolishness of reliving the war period in such a graphic way is a matter of individual opinion.

FORD'S—"The Birth of a Nation" open its second week. Thrilling war scenes shown, along with life in the South before and after the great struggle of the '60s. There is, too, a tender love story.

FOYER CHAT AND FOOTLIGHT GOSSIP

Beautiful Southern Girl Has Important Part in Dixon Play.

WHY JEFF DE ANGELIS DID NOT BECOME CARPENTER

Plays to Be Produced By the Poli Stock Company Are Announced.

Miss Miriam Cooper, who plays the role of the Southern heroine in the play of a Nation, is really a descendant of a rich Virginia clan and of aristocratic birth. She is a direct descendant of Charles Carroll, the celebrated signer of the Declaration of Independence. She was recently married to David Wark, who is an attorney in the same office as Tom Wilson Dixon.

Miss Cooper was chosen by D. W. Griffith as a close contrast to Miss Lillian Gish, who plays the Northern heroine. Readers of Thomas Dixon's "The Clansman" know how to pick the artistic genius of Miss Cooper's portrayal of Margaret Cameron, as described by the author.

Miss Cooper, according to Griffith, has the most beautiful eyes to be found in the entire world of screen actresses. One scene in particular displays this brilliance to its fullest. With her mother, father and erstwhile Northern sweetheart she has taken refuge in a little log cabin occupied by two Northern veterans. The cabin is surrounded by a maddened mob of negro militia. No rescuer is in sight. Pride has caused her to send away from her side her Northern sweetheart. The camera moves closer. Her eyes look far away, with a dreamy, melancholy look. Tears roll down her cheeks, while a little cry, frightened and trembling, timidly and inquiringly flits each now and then from her tiny fingers. It is a picture of loveliness never to be forgotten.

In spite of her art in displaying the secrets of a wounded soul, Miss Cooper in real life is anything but melancholy. She is an all-round athlete and excels especially in horseback riding.

Star
MARCH 13, 1916

THE STAR'S GALLERY OF STAGE FAVORITES—Miriam Cooper, in the Birth of a Nation, at Ford's.



"The Birth Of A Nation" At Ford's.
Sam Bernard At The Maryland.

"The Birth of a Nation" will continue to be the attraction at Ford's.

Star
MARCH 18, 1916



FORD'S.

Following two weeks of triumph at Ford's, the magnificent motion-picture spectacle, The Birth of a Nation, produced by David W. Griffith at a cost of $500,000, will continue to be shown at that commodious playhouse, which, fortunately, has the capacity to accommodate the large crowds. Important in the showing of this art creation of history and romance is the incidental music, embracing melodies appropriate to each incident.

Rarely may one go to Ford's now without finding a line of ticket-purchasers in the lobby. This fact is important in making known to what extent the spectacle has taken hold upon the fancy of the public. This is the first time in the history of the theaters of Baltimore that a high-priced attraction has played for more than two weeks.

It is an impressive story, wonderfully told, that is revealed on the screen. Slavery, one of the prime causes of the Civil War, is shown at its beginning. Then there is Lincoln's call for volunteers, a ball on the eve of the Battle of Bull Run, the first triumph for Confederate arms, Sherman's devastating march to the sea, the burning of Atlanta, the siege of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, the sad days of Reconstruction, and the final redemption of the South by the Ku Klux Klan.

A deep and abiding love interest is based on the incidents taken from Thomas Dixon's story, The Clansman. The splendid acting by the notable cast assembled by Mr. Griffith for The Birth of a Nation should not go unnoticed. Henry B. Walthall, recognized as one of the foremost players appearing before the camera, heads the cast. Then there are Mae Marsh, Lillian Gish, Miriam Cooper, Ralph Lewis, Joseph Henabery, George Siegmann, Mary Alden, Elmer Walsh, Spottiswoode Aitken, Josephine Crowell and many other favorites, all of whom lend distinction to the

FORD'S THIRD BIG WEEK

GREATEST SENSATION OF THIS GENERATION

TWICE DAILY
Eves. - 8:15
Mats. - 2:15

DAVID W. GRIFFITH'S 8th WONDER OF THE WORLD

"IS WORTH TWO DOLLARS"---*Editorial in NEWS*

18,000 PEOPLE

"The magnitude of 'The Birth of a Nation' cannot be estimated; it must be seen to be appreciated, and those who have seen have a desire created in them to witness it again and again."
—American.

3,000 HORSES

THE BIRTH OF A NATION

COST $500,000

"The world's greatest film drama — not to see it would be criminal. It is small wonder that the rebel yell burst from thousands of throats and that the drenching applause drowned the thunder of the ghostly warriors. —Star.

SEEN BY FIVE MILLION PEOPLE

TAKEN FROM THOS. DIXON'S "THE CLANSMAN"

SYMPHONY ORCHESTRA OF THIRTY

"Kept the audience in a state of excitement that found outlet in bursts of applause that drowned frequently the beautiful musical setting."—Sun.

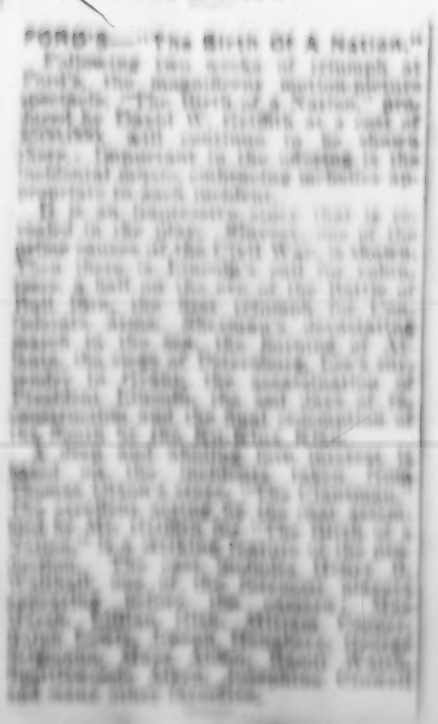
"Is a faithful portrait of 'The times that tried men's souls,' and is doing a great work in teaching the truth of history."—News.

PRICES MATINEES, 25c, 50c, 75c and $1.00
EVENINGS, 25c, 50c, 75c, $1.00, $1.50 and $2.00

SEATS ON SALE MONDAY FOR NEXT TWO WEEKS

BUY YOUR SEATS IN ADVANCE AND AVOID THE LONG WAIT IN LINE---NO PHONE ORDERS RECEIVED

The Most Stupendous Dramatic Spectacle EVER SHOWN ON ANY STAGE



NEXT WEEK---Seats Thursday

Matinees Daily Beginning Tuesday

MATINEES, 2:15 EVENINGS, 8:15

Limited Engagement

The World's Mightiest Spectacle

D. W. GRIFFITH'S



Symphony Orchestra of Thirty

18,000 PEOPLE
3,000 HORSES
COST $500,000

Took Eight Months to Produce
Seen by Five Million People

HIGHLY IMPORTANT
"THE BIRTH OF A NATION" Will Not Be Presented Elsewhere in This Vicinity This Season



MIRIAM COOPER
FORD'S

FORD'S—"Birth of a Nation."

Few theatrical entertainments in recent years have caused such widespread interest as "The Birth of a Nation," the work of one of the most noted of motion-picture producers, David W. Griffith, which will begin its third week at Ford's with Monday's matinee. The playhouse has been crowded at each of the two daily presentations during the past and current weeks.

No detail has been slighted to make for perfect projection of the story on the screen. There is given visually a complete and accurate idea of the stress and storm of the upheaval that were essential to the cementing of the States of the Union into an indissoluble nation. And with it all there is a romance, with love finally triumphant, after many heartburnings. The story is founded upon "The Clansman," by Thomas Dixon. Each incident is emphasized with music, original or carefully selected, and played by a special orchestra of 30 pieces.

THE AFRO-AMERICAN
MARCH 18, 1916.

HATE OF A NATION

There is no need of a microscope to find just the methods employed in the "Birth of a Nation" which justify terming it a vicious film with vicious methods. The film does not depend for its popularity on the fact that it represents scenes from the civil war on a large scale, at a time when the public eye meets constantly war news in the dail es and war pictures in the movies on a smaller scale, but besides this depends on an appeal to the ear thru martial music. At the same time the near-success of a black villain and the rescue in the nick of time make a bid for race hatred stronger than any play yet shown in the country.

To be more specific, there is hardly a theater audience from Maine to Florida that does not applaud the orchestra when it plays "Dixie," and the intensity of the applause increases to an uproar as you pass the Mason and Dixon's line going South. Hardly less in volume is the evidence of approval when the villian of the film is struck down by the hero, a la Hairbreath Harry, and the lovely, innocent heroine flies to the arms of the manly rescuer. To make use of these two methods to win popular applause is the stock in trade of every ordinary moving picture. Here is where the originality, the almost devilish ingenuity of Thomas Dixon comes in. The villain is portrayed a traitorous, brutal colored man, the heroine, a good hearted, lovely white girl. In the struggle brute force overcomes beauty and trustfulness, and is on the point of triumphing, when in a whirlwind of horses and riders the hero arrives in time to save his fainting bride. Any ordinary moving picture hero would have gained sympathy for the rescue, but this man is saving not only the individual but the race from Negro domination (?) and he does it to the tune of "Dixie."

Small wonder that the film elicited not only the usual clapping, but yells of rage and screams of hate, that did not cease with the end of the show. Thomas Dixon started out to make a play that should foment hatred between the races. How well he has succeeded might be judge by the remark of a colored man, "the most disgusting thing I have ever seen," and that of a white man last Saturday after the performance, "I should like to kill all of the damn niggers in the United States."

THIS WEEK'S PLAYS

"Birth Of A Nation" Again Attraction At Ford's.

"Prince Chap" To Be Presented At The Auditorium; Sam Bernard At Maryland.

Following two weeks of billing at Ford's, the motion-picture spectacle, "The Birth of a Nation," produced by David W. Griffith at a large cost, will continue to be shown at that playhouse.

It is an impressive story that is revealed on the screen. Slavery, one of the prime causes of the Civil War, is shown at its beginning. Then there is Lincoln's call for volunteers, a ball on the eve of the Battle of Bull Run, the first triumph for Confederate arms, Sherman's devastating march to the sea, the burning of Atlanta, the siege of Petersburg, Lee's surrender to Grant, the assassination of President Lincoln, the sad days of Reconstruction and the final redemption of the South by the Ku Klux Klan.

A deep love interest is based on the incidents taken from Thomas Dixon's story, "The Clansman." The splendid acting by the notable cast assembled by Mr. Griffith for "The Birth of a Nation" should not go unnoticed. Henry B. Walthall, recognized as one of the foremost players appearing before the camera, heads the cast. Others are Mae Marsh, Lillian Gish, Miriam Cooper, Ralph Lewis, Joseph Henabery, George Seigmann, Mary Alden, Raoul Walsh, Spottiswoode Aiken, Josephine Crowell and many other favorites.

THEATERS NEXT WEEK

"The Birth of a Nation," which has drawn large audiences to Ford's, will continue next week. There is an orchestra of 30, and the pictures are conceded to be wonderful.





WONDER FILM STILL AT FORD'S

THE impressive photoplay, "The Birth of a Nation," begins its third week at Ford's tomorrow.

The spectacle is an epic presented with intense realism by players who seem to be living again in the soul-stirring times when a nation was moving onward to a glorious destiny. For all of its "two dimensions" this motion picture drama has the power to hold its audiences. The rapid succession of stirring scenes; the piling of spectacle upon spectacle, seldom fails to grip the most blase spectator and hold his attention to the end. There is no withstanding the appeal of the great scenes. One marvels at the ingenuity of the photographer, but there is also admiration for the dramatic quality of the enactment and the beauty of the panorama settings.

Each incident is made the more impressive by the musical accompaniment played by a large orchestra. Apart from the wonderful representation of the assassination of President Lincoln, one of the most impressive scenes in this big spectacle drama, there is a succession of scenes of compelling interest. Starting with an exposition of early slavery days, the picture takes the onlooker into the trying days of the Civil War, but each dread picture is placed in contrast to pleasing scenes and the horrors of war are relieved by the theme of love scenes.

There are two performances each day at 2:15 and 8:15 P. M.

MARCH 19, 1916

FORD'S

No one who has seen The Birth of a Nation, that spectacular motion-picture production now at Ford's, will say aught but that D. W. Griffith has shown himself to be the master stage director of the world. The Birth of a Nation is not a photo-play in the accepted sense. It is a master creation, an epic story presented with the realism of actuality by talented players, who seem to be actually living again in the "times that tried men's souls." There is no one who is not moved and thrilled by the clash of great armies on the field of battle and that appeal is to all sorts and conditions of men, women and children, as is evidenced by a look at the vast audiences that gather twice daily at Ford's to enjoy this fine spectacle.

While the fine execution of the film is truly epoch-making, probably the basic reason for its phenomenal success is to be found in the theme. It is a big historical romance, treating of the most momentous period in the history of the United States, a period which is not only highly important in the story of this country, but one which is still remembered by living men.

Add to the sublimity of the epic the intensity of the short story and one has an approximate value of The Birth of a Nation. A large part of the power of the piece comes from the overwhelming rapidity of its action. Stirring scenes are piled upon each other with almost confusing speed and scenes of historical importance almost jostle each other on the screen. Because of this rapidity of action it is a common occurrence to hear people say while leaving the theater, after three hours of wonderment and pleasure, that it only seemed as if they had been in there for an hour. There is no "padding," no filling in with slow and meaningless scenes. It is action, action, action from start to finish until the audience is almost breathless with amazement. There are two performances every day, at 2:15 and 8:15 P. M.



H. WALTHALL IN "THE BIRTH OF A NATION" FORDS

BALTIMORE AMERICAN,

MARCH 19, 1916

President Lincoln In The Birth of a Nation

JOSEPH HENABERY, the actor who so successfully portrays President Lincoln in D. W. Griffith's historical spectacle, The Birth of a Nation, was selected from over 20 players who were coached and prepared for the part before the final choice was made. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but historical detail of the President drawing his shawl about his shoulders just as if he felt the approaching chill of death just a few minutes before he was shot by John Wilkes Booth.

The first scene in The Birth of a Nation showing the great War President is that of Lincoln's signing the call for 75,000 volunteers. Around him are the members of his cabinet and private secretaries. Lincoln fully realized the momentous character of the act that summoned federal troops to fight their brothers in the seceding states. After the call was signed and he was left alone he slowly buries his face in his hands as if in silent prayer.

Another side of Lincoln's character is shown in the granting of a pardon. As this scene opens the gorgeously attired diplomatic representatives of foreign powers are being received by the President. As they depart he is timidly approached by a plain, middle-aged woman, who is anxiously awaiting a hearing. She tries to kneel to him, but he gently raises her and signs the paper which gives to her the life of her son.

After the Appomattox surrender the leader of Congress calls with a proposal to deal harshly with the South. "I shall treat them as if they had never been away," is Lincoln's gentle answer. Then a few days later comes the awful tragedy in Ford's Theater, when Southern lover of clemency are blasted by Booth's mad deed, that great and



Joseph Henabery as President Lincoln and Ralph Lewis as Stoneman.

terrible drama is reproduced to the smallest historical detail. Mr. Henabery, the portrayer of the great President, has been widely commended for the sincerity, dignity and poise of his characterization.

THE SUN,

MARCH 21, 1916.

Perhaps It Is The Truth Which Hurts Those Who Object.

TO THE EDITOR OF THE SUN—*Sir:* I believe THE SUN doubted the wisdom of presenting in moving-pictures the period of this country's history, which is attempted by the pictures known as "The Birth of a Nation," or at least, you suggested that the subject was open to serious question. It seems inconceivable that so much trouble, time and money should have been taken, 50 years after the war, to stir up the differences that divided the country in those days during the war and the period immediately following same by blazing before the people of this day and generation as a true history of those times a lot of selected scenes, so arranged as to make as revolting as possible the conditions which are given as justifying the reign of the Ku-Klux Klan, from the standpoint of the author of "The Clansman." Very few of this day know much about the history of the so-called reconstruction period, especially those who go to see these pictures, and the effect produced by the portion of the pictures given to "The Clansmen" is far from edifying. My sister went to see the pictures and was evidently shocked at some of them and thought the effect upon the spectators was very bad. I believe, myself, if there was any adequate censorship of the movies, some of the pictures shown in this "Birth of a Nation" would be suppressed.

I am persuaded that if any true history of the reconstruction period was intended, that purpose is lost and the effect is to give a revolting story which degenerates into a negro hunt, in which the masked night riders are looked upon merely as a band of farmers, who might hunt a negro under similar circumstances and the crowds applaud the doings of these pictured "Ku Klux Klan" without knowing or reading to know anything about their full and real history. The subject, from a historical point of view, is far too big for moving-pictures, and the sponsor for these pictures was very badly advised when he undertook to picture that period as he has done in this "Birth of a Nation."

I do not believe that any good purpose has been served by this pictured story, taken from a novel, and that such moving-pictures should never have been shown.

VERITAS.

Baltimore, March 19.

Thaddeus Stevens, Not Seward.

TO THE EDITOR OF THE SUN—*Sir:* In your notice in today's SUN of "The Birth of a Nation" you spoke of the character of Stoneman closely resembling Seward. If I am not mistaken, Dixon modeled the character of Stoneman on Thaddeus Stevens, that most bitter and unrelenting foe of the South.

A SOUTHERN WOMAN.

Baltimore, March 14.

MARCH 21, 1916.

THE BALTIMORE NEWS,

STILL DRAWS CROWD

"Birth Of Nation" Enters Third Week At Ford's.

Many Seeing Film For Second Time Note Features Missed On First View Of It.

"The Birth of a Nation," D. W. Griffith's elaborate historic film production, opened the third week of its engagement at Ford's yesterday with crowds that included persons who have seen the picture before, but returned to study more closely many scenes with hurrits that are overlooked amid the thrills of the story. The audience was responsive to the many great climaxes and showed its appreciation of the numerous beautiful scenes as well as of the great spectacular features. Already the film has broken all records for popularity in this city and seems likely to continue its successful run.

Old folks who lived in the stirring times of the Civil War and who knew well enough about the horrors of reconstruction days were in the theater, many of them as guests of children or grandchildren. The great events triumphs, the rioting, the battles, the quiet home scenes, the well-posed love episodes, the tragic assassination of Lincoln, the incidents, big and little, make up an entertainment that appeals to persons of the greatest diversity of taste.

The plot of Dixon's "Clansman," from which the scenario is developed, is sufficiently well known to need no comment. The current of love is diverted by the current of hatred that swept the nation, but it all works out triumphantly, and the great tragedy of the nation closes with the vision of Christ, as the Prince of Peace, taking the place of the horrid demon of war.

The Sun Wash March 19-1916

SCENE OF LINCOLN SHOOTING IS REPRODUCED FOR FILMS

A PARTICULARLY interesting scene in "The Birth of a Nation" is the reproduction in historic and dramatic detail of Ford's Theatre in Washington on the night of April 14, 1865, when President Lincoln was assassinated by John Wilkes Booth before the eyes of a gala audience gathered on that occasion to celebrate the close of the Civil War.

In the language of motion-picture production, it is known as a "studio scene." This means that it was built indoors and had to be especially constructed to get the desired effect. The scene is, in minutest detail, an exact reproduction of Ford's Theatre as it appeared upon this historic occasion.

Authentic works upon the subject were studied to get the exact measurements and dimensions of the old theatre, in this research the fundamentals were furnished by Nicolay and Hay's "Abraham Lincoln." It will be recalled that the writers served as secretaries to President Lincoln and were in close touch with the stirring events of the period.

When Booth leaped from the Presidential box after firing the fatal shot, his spur was thought to have caught in the flag with which the box was draped and to have caused the fall which resulted in a fractured leg.

According to H. Clay Ford, it was the portrait of Washington and not the flag on which Booth's spur caught. Mrs. John T. Ford still has the picture in her possession. It is at present being exhibited in the lobby of Ford's Theatre, where all may see the mark made on the frame by Booth's spur.

Shortly before his death H. Clay Ford, who was the treasurer of Ford's Theatre at the time of the shooting, related his recollections of the great tragedy.

"I remember the tragedy as if it were yesterday," said Mr. Ford, "although it happened 50 years ago. The theatre was owned by my brother, the late John T. Ford, and I was his treasurer and in the box office when the shot was fired. When I heard the shot it occurred to me casually that the pistol used by Mr. Edward Fleshard in 'The American Cousin' had gone off accidentally. Mr. Edward in the play puts a pistol to his head at the end of the first act.

"In a second, however, an afterthought came to me. I realized then that it was too late in the evening for that scene. In the ticket office was a window from which I could see the audience. I looked out and there was Booth on the stage, where he had leaped from the box. I knew him well. In fact, I had been talking to him that very morning. The President and his party had been seated in two boxes, which I had helped to make into one, decorating them with flags which we had borrowed from the Treasury Department. In front of the two boxes in the centre I had placed a picture of George Washington, draped on both sides with flags. It was this picture which caught Booth's foot when he leaped from the box. I know it because his spur made a deep cut in the frame. They always said that it was Old Glory that delayed him, but it wasn't. It was the picture. I saw the picture recently when in Baltimore visiting the widow of John T. Ford, in whose possession it now is.

"Ford's Theatre in Washington was built by the same architect who built Ford's in Baltimore and also the Holliday Street Theatre. It was never used as a theatre again after the shooting, as it was taken over by the Government."

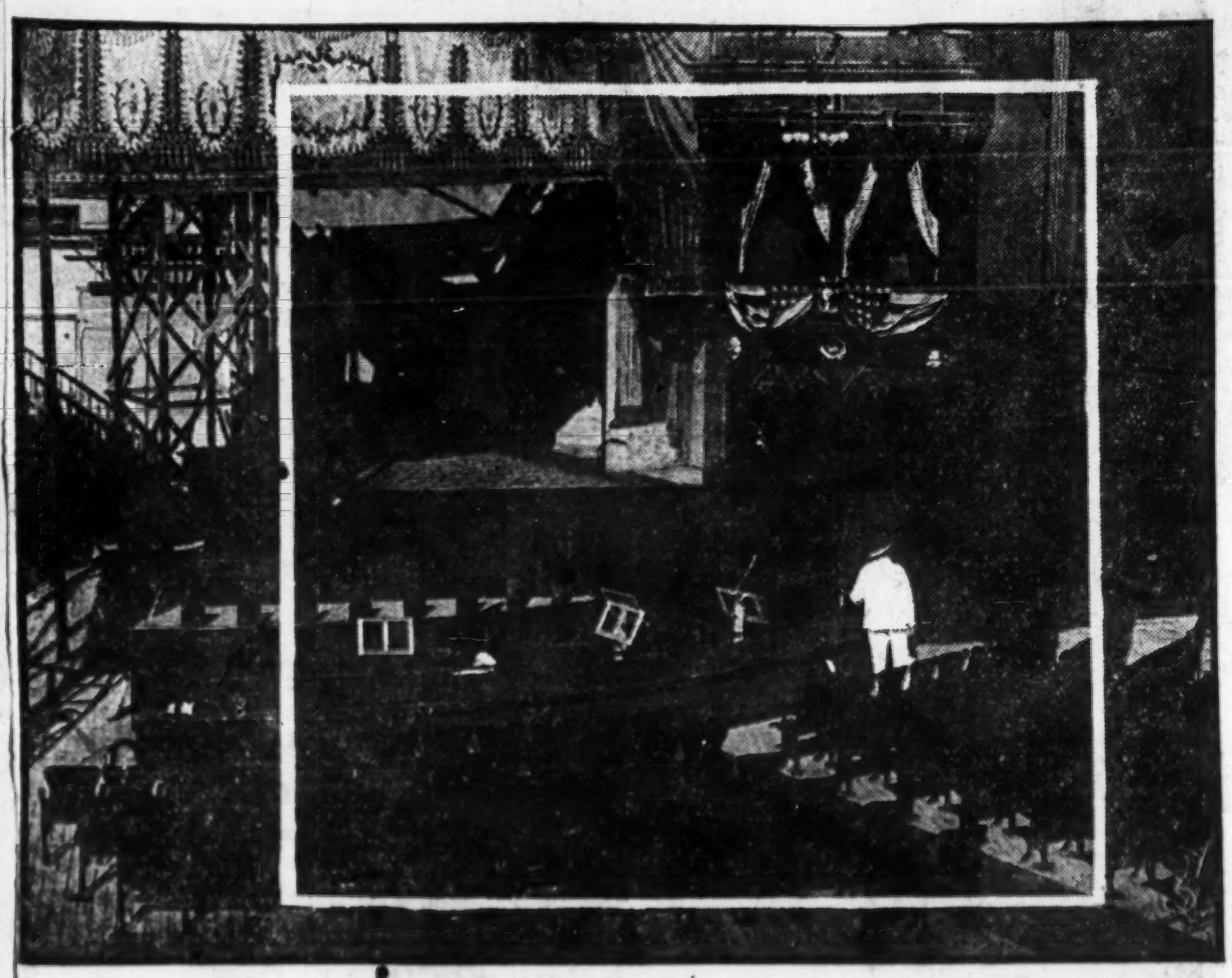
William J. Ferguson, the veteran actor, who was "call-boy" at the time of the tragedy, but who had been given a small bit to play, was standing in the wings with Laura Keene immediately opposite the Presidential box waiting to go on when the shot was sent.

He says that Booth dropped the derringer with which he shot the President and drew a long knife, which he held in his hand as he made his escape.

Chief among the eyewitnesses of the event was Dr. Chapman, the noted prohibitionist and lecturer, who bore material assistance in acquiring important facts. As stated, the night was a gala one to celebrate peace. Everybody of note was on hand and the women were dressed in the height of fashion. The men in the audience included famous generals and statemen who had just written their names into history. The play was "Our American Cousin," with Laura Keene playing her farewell engagement in Washington. Old prints, prompt books of the play and surviving actors of the cast supplied the facts regarding the appearance of the state settings and the players on that night. Other eyewitnesses told how the orchestra was arranged, and the general appearance of the audience was further described by these attendants in addition to the written data on the subject.

Joseph Henabery, who portrayed President Lincoln, was selected from 20 different players who were coached and prepared for the part. Mr. Lincoln's appearance and mannerisms were carefully counterfeited, even to the small but interesting details of the President reaching back for his cloak just a few minutes before Booth attacked him. It was a spring day in Washington, but a late frost set in that evening and it turned quite raw and cold. Mr. Lincoln felt the chill of it or else some mysterious force communicated the chill of the impending tragedy to him just a moment before the end came.

The entire scene was laid out upon a carefully arranged ground plan down to a copy of the decorations of the house. The scene also fixes the time accurately and contradicts the general impression that the fatal shot was fired from the stage. From what could be learned Booth entered the front of the theatre a minute or two before 10 o'clock that night. He had to enter through the front of the house, and almost everybody knew him. It was figured out that it took him about 12 minutes to move about and work his way down to the rear of the Presidential box without arousing suspicion. It was in this way that the time of the shot was set at 10:15. The death shows the gathering has being only partly filled is explained by history. This box was to have been occupied by General and Mrs. Grant, but the latter prevailed upon the General to leave Washington that day.



The reproduction of Ford's Theatre, Washington, built to stage the scene of the shooting of President Lincoln by John Wilkes Booth. The white line shows the camera field, the scaffolding being invisible to the camera "eye." The roof of the theatre was of canvas.

BALTIMORE AMERICAN,
MARCH 21, 1916

Birth of a Nation—Ford's

The Birth of a Nation began its third week at Ford's Grand Opera House yesterday. It is a production that can be seen time and again without its fine points becoming tiresome to the observer. D. W. Griffith, in presenting this masterpiece, has reached the highest pinnacle in photoplays and it is very doubtful if it will be equalled for a very long time. It is a production that thrills, interests and at the same time touches the tender spots with the charming bits of pathos. It is the story of the Clansman told in a realistic manner. Slavery is shown as the cause of the great Civil War. Magnificent battle scenes are shown in which thousands of soldiers take part. The struggle between the North and the South is so cleverly shown that the sympathies of the audiences are divided.

At the close of the war, Gen. Robert E. Lee and Gen. U. S. Grant are shown, the scenes in which they are presented having been taken from a celebrated painting. President Lincoln is also shown, and is so beautifully pictured that he wins applause from audiences whose sympathies are with the South. The reign of terror in the South which folowed shortly after the assassination of President Lincoln is wonderfully shown.

A large part of the power of the piece comes from the overwhelming rapidity of its action. Stirring scenes are piled upon each other with almost confusing speed and scenes of historical importance almost jostle each other on the screen. Because of this rapidity of action it is a common occurrence to hear people say while leaving the theater, after three hours of wonderment and pleasure, that it only seemed as if they had been in there for an hour. There is no "padding," no filling in with slow and meaningless scenes. It is action, action, action from start to finish until the audience is almost breathless with amazement.

THE SUN,
MARCH 21, 1916.

DEPICTS CRUCIAL ERA

"Birth Of A Nation," At Ford's, Shows Struggle For Unity.

HISTORICAL SCENES ENACTED

D. W. Griffith's Powerful Photoplay of Reconstruction Times Starts Third Week Here.

The Civil War period marked the transition of the United States from a group of individual states united under central government, yet claiming state sovereignty, to a nation realizing Daniel Webster's ideal of "Liberty and Union, one and inseparable, now and forever."

The forge in which the iron of the states was welded into a powerful nation was the Civil War, and "The Birth of a Nation," which entered yesterday afternoon and evening at Ford's upon its third week of presentation in Baltimore, is a historical photoplay that visualizes graphically this period of United States history.

Presented by D. W. Griffith in a series of most remarkable motion pictures, it shows what life was in Northern social and political circles immediately before the war between the states and upon plantations and in representative Southern homes of leisure and culture. It reveals the secret as well as the acknowledged reasons for friction between the two sections of the country, re-enacts the signing of that document by President Lincoln, shows harsh battle scenes and broken homes and shows also the greater tragedies of the reconstruction period and the misuse of political power resulting upon the assassination of President Lincoln by John Wilkes Booth. The scenes of that tragedy in a Washington theatre are reproduced with historical accuracy.

The element of personal interest is given by drama of concentrating incidents of the war upon the lives of a group of young people representing each side of the conflict, whose love affairs are taken as their part with political intrigue and the

J. O. L. Finds Thrills In Music Of "The Birth Of A Nation"

Music Notable In Ford's Play

"The Birth Of A Nation" Opens Week With Another Large And Sympathetic Audience.

Musical Background Responsible For Many Thrills—Big Orchestra Gives Film Half Its Value.

Last evening at Ford's D. W. Griffith's historic screen drama "The Birth of a Nation" began another week of its successful presentation in Baltimore before still another large and sympathetic audience, an audience that registered its appreciation of this retelling of the story of the reconstruction period that followed the Civil War by frequent and prolonged applause.

Much has been written of this very unusual film, which exploits so vividly the particular genius of Mr. Griffith, not so much in the working out of the histrionic detail of the more intimate and unified scenes (these differ little from the scenes in more commonplace melodramas except that an unusual number of persons take part in them), as in the staging of the tremendous battle scenes that have been photographed with the telescopic lens and which show vast stretches of country peopled by great armies, distant horizons and the maneuvers of troops in martial array. The skill with which the director of this scenario has handled multitudes of people and has brought them clearly into the focus of the camera is perhaps the thing that makes the most vivid impression in studying this much-discussed film.

"The Birth of a Nation" is interesting not merely because of the story it tells—that is its more obvious appeal—or because it is exceptionally well acted by a most capable group of players, but, in the final analysis, because it is a photographic *tour de force* that has been rendered superlatively vital and thrilling by the skillfully planned background of music which complements it, a background which serves to stimulate the imagination in an extraordinary manner as the various episodes of the drama follow each other in rapid succession on the screen.

Music Half Of Entertainment.

The definite emotional appeal made by this music is very surprising and scenes that would have comparatively little interest were they shown in silence take on a new meaning because of this symphonic accompaniment. So it is that the evening becomes a long succession of thrills, more than two hours of tense, nervous excitement, superinduced by the crescendos and accelerandos of the musicians, of whom there is a goodly company, directed with the greatest appreciation of nuance by Frederick Arundel. Without this big orchestra the film would lose half its value.

The musicians play—except for one short intermission—uninterruptedly for about two hours and a half. In the early scenes before war is declared one hears the old songs and ballads beloved in those days. During the dances the music consists of the old schottishes and old waltzes of the period. The Confederate colors are brought home after Bull Run to the strains of the "Bonnie Blue Flag." The young officers are called to the front to the music of Suppe's "Light Cavalry" overture and some classical strains from the Pathetique overture indicate the first taste of the horrors of war. The scenes in the Southern city of Piedmont are preceded by significant music of old-time songs, made up of the phrases from "Maryland, My Maryland," "Marching Through Georgia," "The Girl I Left Behind Me" and "Home, Sweet Home." Fife is sounded for the dead during Sherman's march and then the National Anthem, indicative of Southern victory, and "America" as the symbol of national unity.

When the "Little Colonel," as a private of war, has wounded in the Northern hospital, his sweetheart nurses him and sings to the accompaniment of her own lyric, "I Wish I Were in Dixie's Land." Then, when the Ku Klux Klan is formed to protect the South from the rapacity of the carpetbaggers, the music is full of the weird strains of the Ku Klux Klan call, "Ho Jo To Ho, Heia-ha!" which is used by Wagner in the "Walkure" cry.

Battle Music Thrilling.

During the great battle scenes the music is especially thrilling and is made up of episodes from that wonderful bacchanale, "The Hall of the Mountain King," from the "Peer Gynt" suite of Grieg; countless *leit motifs* and episodes from the Nibelungenlied and the air of "Tramp, Tramp, Tramp." "Hail to the Chief" is played as Lincoln enters the theatre, but at the moment of the tragedy the sombre strains of the "Norma" overture of Bellini are played.

In the second half in the peaceful scenes before the arrival of the Carpet Baggers one senses again the old love songs such as "In The Gloaming" and Briel's "Perfect Song." There is some wild traditional negro music used in the mob scenes, and in happier moments one recognizes "Turkey in the Straw." Finally, in the closing scenes of the drama, when the negroes pursue the white women and the tragic horrors of the times necessitated the organization of the Ku Klux Klan to preserve the rights of the Aryians in the South, the score becomes richer and more moving and, in its cleverness rises to real emotional heights, for here it is a skillfully arranged web of themes from Tschaikowsky's "1812" overture, from Wagner's "Rienzi" overture, from the "Zampa" overture of Herold; bits of the themes from the "Fire Music," from the "Walkuere" and, overshadowing all, the famous "Ride of the Walkueres." The Ku Klux Klan call to arms has been inspired by the "Walkuere" cry, "Ho Jo To Ho, Heia-ha!" which it greatly resembles in rhythm, although the intervals are different. And finally there is the actual gathering of the clan and its ride to avenge, when it crosses the country so triumphantly to the air of the "Walkure" ride.

From which it will be seen that the music, so cleverly collated by Joseph Carl Briel, is of really major importance. Played as well as it is by the orchestra under Mr. Arundel's baton, it becomes a vital feature of the evening's entertainment, and is responsible for many a thrill.

J. O. L.

BALTIMORE NEWS.
SUNDAY, MARCH 26, 1916.



FORD'S—"The Birth of a Nation," D. W. Griffith's interesting photoplay of the Civil War and the reconstruction period, begins another week of its local engagement. The music which accompanies the film is of special significance and is well played. An entertainment of great interest.

BALTIMORE NEWS,
SATURDAY, MARCH 25, 1916.



MARY GILBERT
PICKFORD

FORD'S—"The Birth of a Nation."

So great is the success of the D. W. Griffith historical drama, "The Birth of a Nation," now seen twice daily at Ford's, that it is not always possible to accommodate the crowds. The reason for this popularity is the wonderful detail of the photography, the remarkable sweep and vast comprehensiveness of the scenes. For the proper enactment of the views of battles of the Civil War shown upon the screen thousands of men and horses were utilized. Great numbers of men, women and children were used to give verity to pictures showing the departure of troops for the front, jubilations over victory or scenes of mob violence.

Of great value is the accompanying music, arranged by Joseph Carl Breil. In this score are melodies of the war times, martial tunes, national airs, rollicking dance tunes and bits of grand opera that fairly illuminate and interpret as the scenes unfold. The play has its foundation in the novel, "The Clansman," but Griffith has utilized this tale only to provide a humanly appealing story. The Ku Klux Klan has an important part in the picture.

SUN, BALTIMORE.
SATURDAY, MARCH 25, 1916.

FORD'S—"The Birth of a Nation."

D. W. Griffith's remarkable photo-drama, "The Birth of a Nation," begins the fourth week of its successful engagement at Ford's on Monday next.

No subsequent has been the discussion of "The Birth of a Nation" that it is hardly necessary to speak further the point. A more complete plan of the conduct of armies on the field of battle could hardly be given, even were actual battles to be photographed. The orchestra and a battle such as must have been fought in the Civil War are only things on the vast floor that it requires [illegible]

The film is a drama of the South in particular that, while starting in the [illegible] and ends with the [illegible] theme is used in its very human aspect in the sufferings of the persecuted and the tragedy that would not [illegible]

The great historical value of this picture is shown by the large number of school children who have been attending the performances in a body.

Star

MARCH 21, 1916

FORD'S

To a well-filled and enthusiastic house The Birth of a Nation opened the third week of its engagement in Baltimore last night. That among the audience were many faces seen there during the preceding two weeks is indicative of the grip this masterpiece in motion pictures has laid on Baltimoreans. From the opening scene, showing life in the North and South as it was before the Civil War, to the tremendous climax showing the overthrowing of the carpetbaggers and negro rule in the desolated Southland, in which scene thousands of Ku-Klux Klansmen take part, the play holds the audience in thrill after thrill.

The attention which has been given to every detail in the play is marvelous. The picture of Southern life in an old colonial mansion is particularly well worked out. The battle scenes of the great war are past belief. Thousands of troops on each side, real trenches, cannon, field pieces, mortars, baggage trains and bursting shrapnel give them an appearance of realism that must be seen to be appreciated. Many of the scenes, such as the assassination of President Lincoln, President Lincoln signing the order for 75,000 troops and the surrender of General Lee at Appomatox, are historically correct even to the chairs in the rooms and the pictures on the walls.

The great dramatic part of the play, however, is the depicting of the reconstruction period in the South following the signing of peace. The deprivations, insults and agonies of reorganization during the reign of the carpetbaggers and scalawags are so graphically shown that more than one sob was heard in the darkened house last night. The scene featuring the formation of the Ku-Klux Klan and the final restoration of order through the blighted countryside is perhaps the most thrilling and the most artistically done of any of the play, and it will probably be some time before anything of such a tremendous scale is equaled.

One of the features of the play is that every scene is made to count and reflect the consummate skill and knowledge of the subject of its creators. There is absolutely no lost action—each scene is, if anything, a trifle more thrilling than the preceding, and towards the last the audience is in continuous applause. At this time, with the air rife with international complications and the border of the United States menaced, the Birth of a Nation is a play that should be seen by every American, and one which no one can witness without feeling a keen sense of patriotism.

BALTIMORE AMERICAN.
SUNDAY, MARCH 26, 1916

MOTION-PICTURE CENSOR BILL.

There could be no possible objection to the passage of a bill providing for censorship of moving picture films were there conditions that would suggest this drastic remedy as the one to turn to. It would be most unfortunate to give the impression that the movies are unwholesome. This would be the effect of such legislation. There are some objectionable films, mostly produced by fly-by-night companies that make a big sweep off of a production that is off-color and then are heard of no more, but a legitimate business that caters to untold millions ought not to be brought into disrepute on this account.

The movies have been steadily upon the upgrade and to close them as of doubtful propriety would lead great[illegible] to set back their better hopes and appreciation in agencies for education and enlightenment and good amusement. The demand for censorship does not come from the public and seems to have interested backing. Be that as it may, entirely aside from the arguments of producers who have rights that ought not rightly to be invaded, the point of the rest of the public is that censorship would bring with more than outbalancing evil in its train. The personal question [illegible] under censorship [illegible] few persons have no more competence to pass upon the merits of a production than the mere—and as the protection of children the parents usually know what is going offered before they send their children—the [illegible] the schools [illegible] organizations but frequently they are of a nature [illegible] of interest beyond the realm of issues of opinion. So all manner of [illegible] will [illegible] stop and the public sentiment in the matter will be strong against [illegible] the movies to [illegible] For a town that puts [illegible]

FORD'S FOURTH BIG WEEK

GREATEST SENSATION OF THIS GENERATION

TWICE DAILY
Eves. - 8:15
Mats. - 2:15

DAVID W. GRIFFITH'S 8th WONDER OF THE WORLD

"Is Worth Two Dollars"—*Editorial in News.*

18,000 PEOPLE

3,000 HORSES

"Should Be Seen By Every American."
—Star.

THE BIRTH OF A NATION

"A Long Succession Of Thrills."
J. O. L.,
Evening Sun.

COST $500,000

TAKEN FROM THOS. DIXON'S "THE CLANSMAN"

SEEN BY FIVE MILLION PEOPLE

SYMPHONY ORCHESTRA OF THIRTY

SEATS ON SALE MONDAY FOR NEXT TWO WEEKS

PRICES

MATINEES:

600 SEATS, 25c	500 SEATS, 75c
500 SEATS, 50c	500 SEATS, $1.00

EVENINGS:

600 SEATS, 25c	500 SEATS, $1.00
350 SEATS, 50c	250 SEATS, $1.50
100 SEATS, 75c	300 SEATS, $2.00

BUY YOUR SEATS IN ADVANCE AND AVOID THE LONG WAIT IN LINE---NO PHONE ORDERS RECEIVED

THE MOST STUPENDOUS DRAMATIC SPECTACLE EVER SHOWN ON ANY STAGE



FORD'S.

That same mood of sweeping success which came to the D. W. Griffith spectacle, The Birth of a Nation, in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and other large cities, has been the good fortune of the production in this city, where it commences its fourth big week Monday afternoon. At each presentation in Ford's there has been a crowd sufficient to place standing room at a premium. However, the management has made every effort to accommodate patrons with seats and persons turned away from the box office for lack of seats have purchased for later performances. This is made possible by the arrangement permitting the purchase of seats two weeks in advance.

Mr. Whitehead has kept the duration of The Birth of a Nation, that it is hardly necessary to again outline the story. Suffice it to say that the spectacle deals with the theme in a big way. No such sectional photographic conceptions have ever before been made for the screen. A more complete idea of the conduct of armies on the field of battle could not be given even were actual battles to be photographed. The onlooker sees a battle as only those on the very front lines of fighting could see it.

Then there is a beautiful romance in the story of love between the daughter of a Northern family and a Southern boy, the great tragedy at the close of the war, the assassination of Lincoln, the rise of the Ku Klux Klan, and the restoration of peace and prosperity to the South.

BALTIMORE AMERICAN.
SUNDAY, MARCH 26, 1916

FORD'S

The daily matinees at Ford's, where the David W. Griffith photo-spectacle, The Birth of a Nation, is the sensationally successful attraction, vie with the evening performances in attendance. The arrangement, whereby it is possible to buy seats two weeks in advance, has been very happy, inasmuch as persons who would otherwise find it impossible or difficult because of the crowds at the box office for an hour or so before each performance, are thereby enabled to secure reservations far ahead. As the run continues the demand for seats grows instead of diminishes, and this is taken as an indication of the widespread interest this epoch-making film has created.

The battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Ku Klux Klan, are but a few of the many tremendous incidents brought upon the screen, and the skill of the master hand that intermingled the tragic with elements of romance comedy, is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel in synchronization, for each melody is illustrative of the shifting scene and the whole field of musical composition has been searched with the soul of a true artist. This score, played by a symphony orchestra of 30, accentuates the dramatic effects so skilfully contrived by Producer Griffith.

Then, too, the play has been splendidly cast with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden, to mention only a few, in the leading roles. As a matter of fact, there is not a person in the production who is not true to character, and as there were required 18,000 persons to give vastly to this historic and romantic play, the task which Griffith set himself, and which he so successfully completed, seems the more astounding.

With tomorrow's matinee The Birth of a Nation will enter upon the fourth week of its highly successful run at Ford's, a record that has never been hitherto even approached by a high-priced attraction in this city.



188

Star

MARCH 23, 1916



THE SUN, BALTIMORE, SUNDAY MORNING, MARCH 26, 1916.

"THE BIRTH OF A NATION" FORD'S

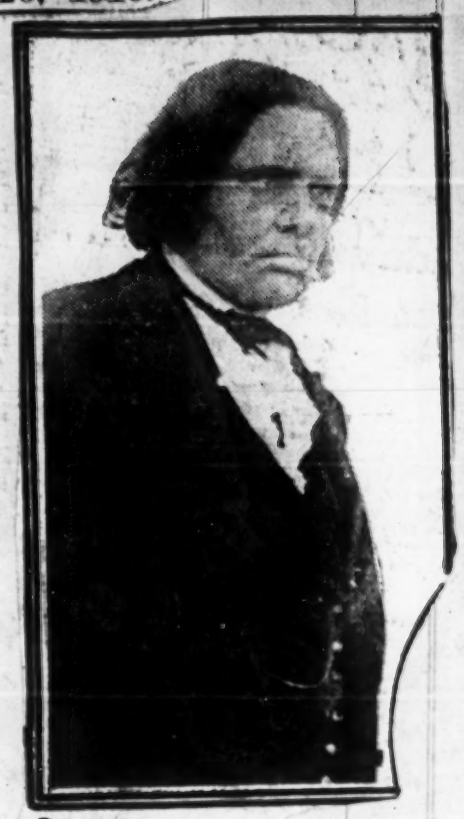
"THE Birth of a Nation" starts on its fourth week at Ford's tomorrow, having experienced a similar success here to that which the production has had in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and other large cities.

It is a big theme that has been handled by Griffith and his effort has been to measure up in every respect to the stupendous historical romance that was his subject. There is no one who will not declare that the spectacle is a remarkable one. Actual participation in a battle on a European field would give the onlooker no more complete idea of the conflict of armies than may be had by viewing contending Union and Confederate troops in "The Birth of a Nation." In this picture one sees the South of the ante-bellum days, of the war and of the reconstruction period. Through all Abraham Lincoln is the central figure. Remarkably true to life is the impersonation given of that great emancipator; and it is a moment of poignant tragedy when he is seen to drop, a victim of an assassin's bullet.

The stirring scenes depicting the night rides of the Ku Klux Klan are deeply impressive and a lasting impression is made by the romantic tale which ornaments this historical creation.

The musical score prepared by Joseph Carl Briel, played by a symphony orchestra of 30, is of great value in a dramatic way.

The longest run heretofore in Baltimore, it is said, of a high-class attraction has been two weeks, so the fact that "The Birth of a Nation" has remained here already for three weeks shows the wonderful hold that it has upon the public mind.



RALPH LEWIS IN THE BIRTH OF A NATION FORDS

NEWS, SUNDAY, MARCH 26, 1916.

FORD'S— "The Birth of a Nation."

Entering upon its fourth successful week Monday afternoon at Ford's, D. W. Griffith's photoplay, "The Birth of a Nation," still is pleasing large audiences with its charming love story and historic spectacles.

From the first scene to the last the film maintains the keenest interest, but it reaches its strongest point in the second part, when the hordes of the Ku Klux Klan are gathering for the rescue of the harried whites.

The spectacular effects, the breadth of conception and the skill of execution with which the picture has been made differentiate it from most of the previous attempts at photo-spectacle. The scenes range through the Civil War and Reconstruction periods and visualize with graphic effect the scenes and personages of the most stirring period of American history.

"The Birth of a Nation" has now the record for a run in Baltimore for a high-priced attraction. The longest run heretofore has been for two weeks. This fact alone suggests the great public interest in this spectacle.

AFRO-AMERICAN

According to the "Pittsburg Courtier" efforts of the people of that city to get "Billy" Sunday to preach on Universal Brotherhood were unavailing. In the same manner the letter of the Hon. Archibald Grimke of Washington, D. C., requesting the evangelist to speak on the race question, should he come to Washington, remains until now unanswered. In spite of these two examples, in spite of the reluctance of the Local Committee to admit colored people to the Sunday meetings, we wonder would it be too much to ask Mr. Sunday to say a word about the "Birth of a Nation".

BALTIMORE AMERICAN, SUNDAY, MARCH 26, 1916

The Picture That Mutely Avenged the Assassination of Lincoln

ALL of the many thousands that are going to Ford's to see The Birth of a Nation will be interested to know that the portrait of George Washington which stands in the lobby is the identical picture in its original frame that was part of the decorations of the box at Ford's Theater, Washington, in which President Lincoln sat the night he was assassinated by John Wilkes Booth. It was on the frame of this picture that Booth caught his spur, causing him to fall heavily to the stage.

The picture is in a good state of preservation, having been in the possession of Mrs. John T. Ford ever since the fatal occurrence. It is a remarkable likeness of the first president, one of the most faithful of the engravings that were made of him, and its historical value should make the lobby at Ford's the mecca of all who are interested in the story of that eventful night.

Another historical relic in the possession of Mrs. Ford is the door of the box occupied by President Lincoln. In this door is an auger hole which undoubtedly was bored by Booth the morning of the tragedy. That morning he had talked with Mr. H. Clay Ford, the brother of the late John T. Ford, who was the treasurer of Ford's Theater in Washington at that time. Mr. Ford had mentioned casually that the President would witness the performance that night. It was the letter of Mr. Ford that shortly afterward Booth went into the theater and, slipping back to the boxes, bored the hole in the door, so that he might peep through it that night and see exactly where the president was sitting.

Various historical societies have been eager to buy these relics, but Mrs. Ford will not part with them. It was only because of the fact that The Birth of a Nation reproduces the tragedy at Ford's that she consented to have the Washington picture placed in the lobby, so that school children and all interested might have an opportunity of seeing that invaluable relic of the greatest tragedy in American history.



BALTIMORE AMERICAN, SATURDAY, MARCH 25, 1916

The Birth of a Nation has been produced in London, and it is to be seen in Berlin theaters in Buenos Aires and Rome, Australia.

THE SUN, BALTIMORE, SUNDAY MORNING, MARCH 26, 1916.

FAMOUS KU KLUX KLAN WAS KNOWN THE WORLD OVER



KU KLUX KLAN ON NIGHT MARCH

THOSE whose memories stretch back as far as the days immediately following the Civil War will remember very well the tales of the deeds of the far-famed Ku Klux Klan, those dashing southerners who, dressed in their ghostly uniform of white and wearing masks equipped with horns and curling red ogues, spent their nights scouring the country on their white caparisoned horses in efforts to keep law and order in the South.

Secret societies, such as the Ku Klux Klan, organized for political ends, are no novelty in history. There were the Jacobins in France, the Carbonari in Italy and the Nihilists in Russia. In America there were the Know Nothings, who made their creed, "America for Americans." Somewhat like the Ku Klux Klan, the Vigilantes of California were organized to bring about law and order when the regular machinery of the law had broken down.

The Ku Klux Klan was organized as "an institution of chivalry, humanity and patriotism." In its original form it was merely a social club and the name was taken from the Greek word "kuklos," meaning circle. This society was formed in Pulaski, Tenn., in May, 1866. The president of the circle was known as the grand cyclops, his assistant was the grand magi, the marshal was the grand turk, the treasurer was the grand exchequer and the guards were termed lictors.

As the sorrows of the South under the baneful reconstruction acts began to be unbearable the organization changed its character and the name became popularized as Ku Klux Klan, the Klan having been added because so many of the original members were descendants of Scottish clansmen. The fiery cross of the Scottish Highlanders was again used as a call to arms.

A great gathering of the klan in Nashville, Tenn., in 1867 passed the following resolutions, which were at that time kept secret:

"We recognize our relations to the United States Government, the supremacy of the Constitution."

The aims of the organization were set forth as follows:

"First—To protect the weak, the innocent and the defenseless from the indignities, wrongs and outrages of the lawless, the violent and the brutal; to relieve the injured and oppressed; to succor the suffering and unfortunate and especially the widows and orphans of the Confederate soldiers.

"Second—To protect and defend the Constitution of the United States and all laws passed in conformity thereto and to protect the states from all invasion from any source whatever.

"Third—To aid and assist in the execution of all constitutional laws and from trial except by their peers in conformity to the laws of the land."

The Empire, as the klan was known, was ruled by the grand wizard, Gen. Nathan Bedford Forrest, the gallant and dashing Confederate cavalry leader. Each state was known as a realm and the ruler was the grand dragon. He was assisted by eight hydras. A group of counties was called a dominion, ruled by a grand titan and six furies.

Each county was a province under a grand giant and four goblins. The unit of the organization was the den and the members were known as ghouls. The membership at one time numbered over 500,000. Their mysteries and ritual were never written until after the grand wizard dissolved the order in March, 1869.

A similar order was started in Louisiana known as the Knights of the White Camelia. The shibboleth of both organizations was "The Supremacy of the White Race," and that has survived in the South to this day. At first the Ku Klux Klan devoted efforts to putting down disorder among the bad negroes. Generally all that was necessary was to play upon the credulity and superstition of that race. They would ride up to a negro's cabin in the dead of night and one of the riders would call for a bucket of water, which he would drain to the bottom by using a concealed leather bag. He would then say that was the first drink he had had since he was killed at the battle of Shiloh. This is very effectively shown in "The Birth of a Nation."

COURIER-JOURNAL, LOUISVILLE, SATURDAY MORNING, FEBRUARY 26, 1916.

WRIT AGAINST FILM PLAY DENIED BY JUDGE FIELDS

RULES THAT PRIVATE CITIZEN HAS NO LEGAL RIGHT TO INSTITUTE PROCEEDINGS.

"It is the duty of the Attorney General or someone authorized by him to bring such action," stated Judge W. H. Fields yesterday afternoon in denying injunction proceedings instituted by William A. Heck, an attorney, against A. A. Bigelow, manager of Macauley's Theater, whereby Heck sought to stop further presentation of the film "The Birth of a Nation."

"The Commonwealth can only act through its authorized agents," said Judge Fields. A citizen cannot institute such action unless the Attorney General or his accredited agents have refused to act. The motion is overruled." The plaintiff then made a motion for an appeal to the Court of Appeals, which was granted.

Mr. Heck based his argument upon Section 1376c of the Kentucky Statutes of 1906, maintaining that the film would produce race hatred and prejudice, and citing remarks that he overheard in a restaurant and upon the streets to substantiate his claim.

He said there was no one behind his action, but that he believed it to be his duty as a Kentuckian to stop the showing of the film if possible. He cited Ohio and Nashville, Tenn., as sections of the country where the film was not allowed, and read a telegram purporting to be from Irene Fagan Cockle, of Nashville, Tenn., in which she stated that he should have the united support of the United Daughters of the Confederacy. Edmund P. Trabue represented Mr. Bigelow.

Without Jurisdiction.

Magistrate R. O. Dorsey yesterday sustained a demurrer of A. Bigelow, manager of Macauley's Theater, setting forth he had no jurisdiction in the case in which William A. Heck, attorney, charged violation of a State law in allowing "The Birth of a Nation," a picture drama, to be exhibited. Heck charged the photoplay stirred up race hatred and prejudice.

The demurrer was based on Section 1093 of the Kentucky Statutes, which provides that the jurisdiction of a Magistrate court in a penal action is limited to cases in which punishment is fixed at a fine not exceeding $100.

SUN, BALTIMORE, MARCH 28, 1916.

"Birth Of Nation" Raises Questions

What Might Have Happened Had Lincoln Lived To Carry Out His Plans For Reconstruction.

Contrasts Clearly Drawn and Accentuate Picture Conveyed. President's Kindliness Of Heart Shown.

Underneath the story told simply, yet so thoroughly and effectively, by "The Birth of a Nation," which last night began its fourth week at Ford's Opera House, is the question: What might have happened if Abraham Lincoln had lived to see his plan for the reconstruction of the South accomplished? Altogether aside from its richness in depiction of historical events that followed the turning point of the Civil War, the great photoplay is invaluable in that it turns the mind to an analysis of the situation during those turbulent times and suggests the means that the martyred President had in mind for effectively healing the breach.

The tragedies of the South, crushed under the heel of a ruthless statesman, who saw the establishment of the black race on an equal plane with the white man as a step to national power, are shown as it would be impossible to describe them in history. Its noble efforts, its self-sacrifices, its fearless men are symbolized in the series of events flashed on the screen with a vividness that is almost beyond verbal expression.

Full Of Appealing Points.

The play is so full of appealing points that different people will come away with different scenes uppermost in their minds. Is it the naive light-heartedness and determined fortitude of Flora Cameron or the spirited courage of the Ku Klux Klan that is more impressive? Is it the feeling of repulsion against the leering blacks or the pretty denouement of the intertwined romance that sticks after the curtain is drawn? Or does the heroism of Col. Ben Cameron as he leads his Confederate infantrymen up to the Union breastworks, or the willingness of the Union veterans, trapped in the log cabin, to sacrifice their own children rather than leave them to suffer humiliation or degradation at the hands of the besieging negroes, remain uppermost? Whatever it may be, the play is rich as a thought stimulant.

Contrasts are clearly drawn and accentuate the pictures intended to be conveyed.

From a scene of peace and plenty, of wealth, comfort and gayety, the South is plunged into war, gradually being stripped of its riches until nothing is left but the shell. The tragedy of war is painted skillfully in a dozen different scenes, in as many different aspects. Exploits of valor on fields of battle, for a slowly losing cause, are contrasted with patient self-sacrifice of women in the homes. Gradually the story is carried to the end of the war, the surrender of General Lee, the death of President Lincoln and the temporary ascendency of the negro.

Where South Can Begin Again.

Then comes the scourge of the period following the war, the reign of terror that enveloped the South until the klansman, with their wonderful secret organization, swept the interlopers out of power and carried the South back to a point where it could begin again. The feeling inspired by the pictures is such as is not often obtained from dramas on the legitimate stage. The adaptability of the motion picture to a big production was never more thoroughly demonstrated.

"I could just throw my arms around him," one woman was heard to remark of President Lincoln when he had lifted a death sentence that hung over Colonel Cameron—symbolic of the many benefactions attributed to him. And there are other incidents that touched one just as much.

By the dominance through the play of individual characters the trend of events is kept more clearly before the onlookers. It is unusual in that the thread of romance is drawn out through the play, in spite of the momentous events of national importance that might easily overshadow the intensely human side.

Star

MARCH 28, 1916

FORD'S

D. W. Griffith's photo-spectacle, The Birth of a Nation, began its fourth week yesterday at Ford's Grand Opera House. Since this remarkable picture has been shown in Baltimore it has been viewed by many thousand persons. Only once in a lifetime is such a magnificent production produced and those who have viewed it are willing to see it time and time again. There is a fascination about The Birth of a Nation that is irresistible. It charms, interests and holds the audience spellbound.

It is claimed that the play cost $500,000 to produce and that 18,000 persons took part in its construction. One of the charms of the production is the music, which is inspiring. The play has been splendidly cast with such eminent artists as Henry B. Walthall, Miss Marsh, Lillian Gish, Miriam Cooper, Mary Alden and a host of others.

The battle of Petersburg, the assassination of President Lincoln and the soul-inspiring rides of the Ku Klux Klan, are but a few of the many tremendous incidents brought upon the screen, and the skill of the master hand that intermingled the tragic with elements of romance appeals, is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel in synchronization. For each incident in illustration of the shifting scene and the whole field of musical composition has been drawn with the hand of a true artist. This score is played by a symphonic orchestra of 24 accentuates the dramatic effects as skilfully outlined by Producer Griffith.

THE BALTIMORE NEWS, TUESDAY, MARCH 28, 1916.

LAW ENOUGH NOW TO STOP BAD PICTURES

Occasional letters to the newspapers advocating State censorship for moving pictures point out specific cases where it is alleged pictures are shown that tend to degrade and debase. A letter to one of our morning contemporaries today says that such a picture was shown last week in one of the Baltimore street houses.

Accepting as true the complaint and admitting that the correspondent's judgment would have been backed up by a board of censors which, of course, is a matter of doubt, there is now a way to stop such exhibits. The police authorities have power to act.

What The News objects to is piling up commission on top of commission and laws on top of laws to do things that can be easily accomplished under present laws. Of course, moving pictures should not be permitted to run without regulation. But it is a new business. Before rushing to the Legislature to set up a well-paid commission, that we shall probably never get rid of, why is it not wiser to wait and see whether public opinion, sound business sense and the police cannot do all that is necessary in this direction?

THE BALTIMORE NEWS, TUESDAY, MARCH 28, 1916.

SEE PICTURE AGAIN

Many View "Birth Of A Nation" Second Time.

Interest In War Drama Seems To Grow. Picture In Ford's Lobby Also Attracts.

"The Birth of a Nation," D. W. Griffith's very remarkable photoplay founded on Thomas Dixon's "The Clansman," is the attraction at Ford's again this week. In the audience last night were many persons viewing the pictures for the second time, and they were among the most enthusiastic in their praise of the production.

The producer of this inspiring photoplay has left but little to the imagination in his presentation of the horrors of the Reconstruction period in the South after the Civil War. The large majority of the audience last night were sympathizers of the Confederacy and made no attempt to conceal their emotions.

The rare pretty romance that is strung in the arena of warfare has the effect to relieve at many turns the awesome scenes of bloodshed and carnage and the actors who played this part of the production proved themselves real artists. The little touches of comedy that run through the picture serve well to relieve the tension.

Second in interest only to the production itself is the historic picture of George Washington that stands in the lobby of the theater, the property of Mrs. John T. Ford, the widow of the founder of the theater in which President Lincoln was shot in Washington in 1865. This picture was hanging in front of the royal box the night of the tragedy, and it was on its frame that Booth stepped as he made his leap from the box to the stage after firing the fatal shot. Hundreds gathered about the picture as they went into the theater and examined the frame in the hope of finding some trace of the assassin's foot-

THE SUN, BALTIMORE, TUESDAY MORNING, MARCH 28, 1916.

MADE OLD SOLDIER WEEP

"Birth Of A Nation," At Ford's, Gave Him Southern Viewpoint.

FILM STILL DRAWS CROWDS

Drama Seems To Be Clearing Away Misunderstandings In Northern Minds Of Southern Life.

"The Birth of a Nation," that remarkable and spectacular photoplay by D. W. Griffith, is still the centre of interest at Ford's and the subject of comment among theatre patrons.

A Northern man of high culture, who was a Federal soldier during the Civil War and served under General McClellan at the battle of Antietam, recently witnessed the play and said: "I was moved almost to tears by this very exceptional war play and I now understand, as I never understood before, the viewpoint of the Southern people and the principles they were defending in the war, and in the reconstruction period immediately following it. The impersonations of prominent men of war times are exceptionally fine and the character represented as the Hon. Austin Stoneman in the photo-drama is intended, in its political aspect, to represent Thaddeus Stevens, and looks exactly like that statesman."

It appears to be the mission of "The Birth of a Nation" to clear away many mists of misunderstanding in the Northern mind as to many conditions of Southern life and politics of which the country as a whole was not well informed. Certainly, the drama is a very moving one, no matter upon which side of the conflict the sympathy of the spectator is inclined. It has historical value, since facts, not fiction are its basis. It mirrors a political period that was the most critical crisis of the United States, since the country as a house was then divided against itself in convictions of duty. It also shows Southern home life under conditions that will never exist again. It is a strong argument for preparedness, since it pictures the tragedies of war and illustrates the necessity of the Government having sufficient armed power to enforce, without protracted warfare, the policies agreed upon by those chosen to executive office into whose hands the welfare of the nation is committed and to whom allegiance is due by the nation as a whole.

Miriam Cooper, the dark-eyed beauty who plays the role of Margaret Cameron in David W. Griffith's photodrama, The Birth of a Nation, suddenly found that she could be an emotional actress only when her feelings were hurt and she began to cry.

Miss Cooper was the exact type the director needed to portray the part of the fiery Southern girl, but during the staging of the film it seemed almost impossible for Director Griffith to get her to display any facial emotion. For several hours he scolded and coaxed and pleaded with the young woman in an effort to get the expression of fear and horror into her face that was simply imperative for the proper characterization of the part. Finally Griffith turned upon her sharply and said: "Miss Cooper, I fear there is no use of you trying any more. You seem to be unable to register the right emotion, and I don't believe that you will ever make a successful emotional picture actress."

Miss Cooper began crying bitterly. While she was crying Griffith gave a signal to the camera man. He began turning the crank on his machine and Miss Cooper's tears were photographed on the film.

"Now you are making good," said Griffith. That was Miss Cooper's real start in pictures, as previous to the production of The Birth of a Nation she had worked only as an "extra" at the studio. Now she has no trouble in registering any deep emotional feeling needed by a director in filming a picture.

BALTIMORE AMERICAN.

MARCH 30, 1916

The Birth of a Nation, D. W. Griffith's great photoplay spectacle of the Civil War and Reconstruction days continues to attract large audiences to Ford's although next week will be the fifth of its phenomenal engagement in this city.

Dealing with scenes easily within the memory of many men, this picture has proved its possession of a peculiar sway over the emotions of all classes and degrees of men.

Star

MARCH 29, 1916



THE BALTIMORE NEWS, THURSDAY, MARCH 30, 1916.

"The Birth of a Nation" continues to draw large audiences to Ford's, and all who have seen it agree that it is a remarkable spectacle.

Star

MARCH 31, 1916

Mae Marsh, who plays the role of Flora Cameron in The Birth of a Nation, is known all over the country as the Maude Adams of the films. Sometimes she is known as the girl with a thousand faces. She has played tomboys and heroines, consumptive girls and athletic girls. The first part that won praise for her was that of Apple Mary in Home, Sweet Home. She will have the leading role in Mr. Griffith's new big feature, which may be called The Mother and the Law or Tolerance.

Miss Marsh has only been in pictures for four years. She started at the age of 16. She is freckle-faced and red-headed, but Griffith saw under the freckles and visioned the high lights and deep shadows of feeling and emotion, a visage born to comedy and tragedy. He also sensed a temperament of wondrous sensitiveness. Soon her fellow-actors saw that she could queen it in a palace one day and the next day be a slavey in a kitchen. This chameleon-like quality has caused Griffith to cast her so frequently. And so the ugly duckling has come into her own.

At 20 there is not much to one's biography. Mae Marsh was born in Madrid, N. M. Her father was an auditor of the Santa Fe Railroad and she lived in many places. She was educated at the Sacred Heart Convent in San Francisco and was there during the great earthquake. Then she moved to Los Angeles. Her sister went into moving pictures and she followed her. And so her story is told.

BALTIMORE AMERICAN.

TUESDAY, MARCH 28, 1916

Birth of Nation—Ford's

D. W. Griffith's photo-spectacle, The Birth of a Nation, began its fourth week yesterday at Ford's Grand Opera House. Since this remarkable picture has been shown in Baltimore it has been viewed by many thousand persons. Only once in a lifetime is such a magnificent production produced and those who have viewed it are willing to see it time and time again. There is a fascination about The Birth of a Nation that is irresistible. It charms, interests and holds the audience spellbound.

It is claimed that the play cost $100,000 to produce and that 18,000 persons took part in its construction. One of the charms of the production is the music, which is inspiring. The play has been splendidly cast with such eminent artists as Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Mary Alden and a host of others.

The battle of Petersburg, the assassination of President Lincoln and the awe-inspiring rides of the Ku Klux Klan, are but a few of the many tremendous incidents brought upon the screen; and the skill of the master hand that intermingled the tragic with elements of romance comedy, is sure to command the highest respect and admiration.

Incidental to the showing of the picture is a musical score which is a marvel in synchronization, for each melody is illustrative of the shifting scene and the whole field of musical composition has been snatched with the zest of a true artist. This score, played by a symphony orchestra of 35, accentuates the dramatic effects as skillfully contrived by Professor Griffith.

THE EVENING SUN, MARCH 30, 1916.

BOYS TO HAVE TREAT

Those Who Sell And Carry Papers Will See "Birth Of A Nation."

All the newsboys and carrier boys of Baltimore, suburbs and small suburban towns who can get inside the theatre will see "The Birth of a Nation" at Ford's Opera House Saturday morning, April 8, under the auspices of the Social Department of THE EVENING SUN and by courtesy of Messrs. D. W. Griffith and Charles E. Ford. Every newsboy is invited, regardless of what papers he sells.

It will be the crowning event of a series of big entertainments conducted by the Social Department. The boys who saw war pictures at the Academy received a message from President Wilson at Ford's and heard Billy Sunday and Homer Rodeheaver at the Hippodrome will now have a chance to see enacted the most thrilling episode in the history of their country during and after the Civil War.

Manager A. H. Vorlet, who is in charge of the production in Baltimore, arranged today to start the special performance for the newsboys and carrier boys promptly at 9 o'clock. At the close the orchestra will play "The Star Spangled Banner," all the boys standing. After singing "My Country, 'Tis of Thee," the newsies will file out and get busy with their day's work.

Tickets for the event will be distributed to all boys fifteen years or over, wholesale newspapers and by the social department of The Evening Sun.

THE SUN, BALTIMORE, MARCH 31, 1916.

NEWSBOYS TO SEE FILM

Evening Sun Arranges For Free View Of "Birth Of Nation."

Through the courtesy of D. W. Griffith and Charles E. Ford, the newsboys and carrier boys of Baltimore and immediate suburbs will have an opportunity of seeing "The Birth of a Nation" at Ford's Opera House at 9 o'clock Saturday morning, April 8. The affair will be held under the auspices of The Evening Sun's social department. The invitation to see this thrilling portrayal of an intensely interesting episode in the history of the United States is extended to all the newsboys, regardless of what Baltimore newspaper they sell.

Throughout the winter months the social department of The Evening Sun has arranged many entertainments for the youngsters. It was instrumental in having President Wilson write the newsboys a message, and arranging for Billy Sunday and Homer Rodeheaver to address them at the Hippodrome.

Tickets will be distributed to newsboys by carriers, wholesale newspapers and by the social department of The Evening Sun.

THE EVENING SUN, BALTIMORE, SATURDAY, APRIL 1, 1916.

FORD'S—"The Birth Of A Nation." A Picture Film.

That great spectacle of picture films "The Birth of a Nation" will continue to be attraction at Ford's and a point is being made of the fact that this interesting picture will be shown only in the theatres that safeguard home and matinee attractions. The house goes dark in afternoons, and as D. W. Griffith, who created the film,

[illegible]



LILLIAN GISH
FORD'S



MAE MARSH
IN
"THE BIRTH
OF A NATION"
AT FORD'S

FORD'S

It is important for intending patrons of The Birth of a Nation at Ford's to take note of the fact that this tremendously successful spectacle will never be shown in any but the finest theaters, and at prices customarily charged for the best theatrical attractions. D. W. Griffith, creator of this epoch-making film, has made this fact clear in statements over his signature; so that it would seem incumbent upon persons who have delayed their witnessing of this picture to make early arrangements for a visit to Ford's. Continuance of the popularity of this entertainment in Baltimore has been paralleled in all other important communities, and there is no abatement in interest here or elsewhere, as is certainly manifested by the crowded houses at afternoon and evening performances alike. Although daily matinees are given, there seems at times hardly enough opportunity for the public to be provided with proper accommodation.

So many elements enter into the success of The Birth of a Nation that an enumeration of the merits of the production might prove tedious. But it should be again said that the musical accompaniment to the picture, embracing folk-songs, national anthems, engaging dance melodies and some of the finest compositions of the world's best composers has no small part in contributing to the entertainment.

A finely selected company of actors is seen in the historic and romantic roles, and there are tremendous battle scenes, wonderful night rides of the Klu-Klux Klan, delightful bits of comedy and of romance, and a visualization of great historic events, such as the assassination of President Lincoln and the surrender of Lee to Grant.

No such vital picture as The Birth of a Nation has yet been placed upon the screen, and it is not at all strange that persons who have once seen the production should return again and again to sit under the spell of the Griffith masterpiece.

FORD'S— "The Birth of a Nation."

That same meed of success which came to the D. W. Griffith spectacle, "The Birth of a Nation," in New York, Chicago, Boston, Philadelphia, Pittsburgh, St. Louis and other large cities has been the good fortune of the production in this city, where it continues next week. At each presentation in Ford's there has been a large crowd.

So widespread has been the discussion of "The Birth of a Nation" that it is hardly necessary to again outline the story. Suffice it to say that the spectacle deals with a big theme in a big way. A more complete idea of the conflict of armies on the field of battle could hardly be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those on the very front line of fighting would see a conflict.

The great historical value of this picture is shown by the large number of school classes that have been attending the performances in a body.

THE EVENING SUN
SATURDAY, APRIL 1, 1916.

THEY WANT TICKETS

Newsies In Rush For Admissions To "Birth Of A Nation."

Hundreds of newsboys crowded along the Charles street side of The Sun Building this morning, when the Social Department of The Evening Sun began to issue tickets for the special performance of "The Birth of a Nation," to be given the newsies next Saturday at Ford's Theatre by courtesy of Messrs. D. W. Griffith and Charles E. Ford.

The rush for admission to the big moving picture story of war and reconstruction really began at 8 o'clock this morning, before the regular weekly entertainment of the Social Department at the Rat Room. Because of the certainty that the demand would overtax Ford's, extra precautions were taken that only newsboys get tickets. At a table in the circulation department agents of the Social Department had an alphabetical register. The boys were admitted by threes, the line outside growing until it stretched up Charles street more than half a block.

At 9:30 the boys were in the Rat Room and ran, a six-reel thriller that kept them keyed up until 11 o'clock, and then the rush began again. Cull motion men and orchestra arrangers crowded them back against the building, the aisle was blocked. The distributing of tickets will continue every day from 9:30 until 5 o'clock, up to the big day next week.

It was a typical box crowd that lined up for the tickets today. There were tall and short boys, fat ones and lean ones, clean ones and dirty ones that had to be told many times that they should go home and wash before they showed up again. There were boys of every nation, but all seemed content.

FORD'S FIFTH BIG WEEK

GREATEST SENSATION OF THIS GENERATION

TWICE DAILY
Eves. - 8:15
Mats. - 2:15

DAVID W. GRIFFITH'S 8th WONDER OF THE WORLD

18,000 PEOPLE

"Is Worth Two Dollars"—*Editorial in News.*

3,000 HORSES

"Should Be Seen By Every American."
—Star.

THE BIRTH OF A NATION

"A Long Succession Of Thrills."
J. O. L.,
Evening Sun.

COST $500,000

TAKEN FROM THOS. DIXON'S "THE CLANSMAN"

SEEN BY FIVE MILLION PEOPLE

SYMPHONY ORCHESTRA OF THIRTY

SEATS ON SALE MONDAY FOR NEXT TWO WEEKS

PRICES

MATINEES:
600 SEATS, 25c — 500 SEATS, 75c
500 SEATS, 50c — 800 SEATS, $1.00

EVENINGS:
600 SEATS, 25c — 500 SEATS, $1.00
350 SEATS, 50c — 250 SEATS, $1.50
100 SEATS, 75c — 300 SEATS, $2.00

BUY YOUR SEATS IN ADVANCE AND AVOID THE LONG WAIT IN LINE—NO PHONE ORDERS RECEIVED

THE MOST STUPENDOUS DRAMATIC SPECTACLE EVER SHOWN ON ANY STAGE

THE BALTIMORE NEWS,
SUNDAY, APRIL 2, 1916.



THE BIRTH OF A NATION
FORD'S

THE BALTIMORE NEWS,
SUNDAY, APRIL 2, 1916.

FORD'S— "The Birth of a Nation."

"The Birth of a Nation," D. W. Griffith's photoplay spectacle of the Civil War and Reconstruction days, continues to attract large audiences to Ford's, although this week will be the fifth of its engagement in this city.

So widespread has been the discussion of "The Birth of a Nation" that it is hardly necessary to again outline the story. Suffice it to say that the spectacle deals with a big theme in a big way. A more complete idea of the conflict of armies on the field of battle could hardly be given, even were actual hostilities to be photographed. The onlooker sees a battle as only those on the very front line of fighting would see a conflict.

The great historical value of this picture is shown by the large number of school classes that have been attending the performances in a body.

THE SUN, BALTIMORE,
SUNDAY MORNING, April 2 1916

"BIRTH OF A NATION," FORD'S

TOMORROW will mark the beginning of the fifth week of the successful run of "The Birth of a Nation" at Ford's. This production will not be presented in any other theatre in this city nor will there be any reduction in the scale of prices.

"The Birth of a Nation" is so vital a production and is so historically humanitarian that its appeal is nearly universal. One obtains an accurate idea of conditions prevailing in this country prior to the Civil War, and through tremendous battle scenes sees the significant changes leading to the bitter days of Reconstruction and to the actual making of a new nation.

As the picture is flashed upon the screen there is a medley of illustrative melody, from a symphony orchestra of 30 and the impression that one takes from the theatre is of a realistic presentation for increasing one's own power of imagination.

The stirring tale of divided families and separated friends, which brings the civic heart of the fifth scene to possess optimistic power for closing the horrors of secession. Certainly it is the vehicle for the exhibition of a remarkable interesting series of pictures of historical value, showing the great critical period in the history of the United States.

There is Walnut Hut Hugh Lillian Gish and Miriam Cooper as the principals in a cast of great merit.

"GET LIFE WORK DONE EARLY", SAYS ACTRESS

HOW do you like this idea for arranging your life: Get all your work done in your youth; grab fame firmly and hang on to it till you are middle-aged, then marry and rear a family, releasing fame from your grasp and finding joy in a quiet, secluded country home? That is the plan of little blue-eyed, golden-haired Mae Marsh, who figures so thrillingly in "The Birth of a Nation."

"Most people think love and marriage belong exclusively to youth," says she. "Now I know better. Youth is the time to work. You can't work when your mind is on love affairs. Of course, for some women marriage is a career. Then it's all right to go into it young and make a success of it, just as a man makes a success of his business or an actor does of his profession.

"But for me—no. I've watched my sisters in their love affairs and marriages and they fill their lives. There isn't room for any other career. Why isn't it better to put all your energy while you're young into work that will leave you free at 35 to take up something entirely different and use a whole new set of talents and interests? Won't I be a better wife and mother at 30 or 35 than I would be at 20?

"In order to be successful in any money-earning career you must have energy, youth, sparkle. You don't need wisdom especially. But you do need it to be a good wife and mother."

It is to her energy, youth and sparkle that Miss Marsh owes her quick rise to stardom from the humble position of "extra girl" out in California. What-ever she had to do she managed to do it energetically. Her motto seems to have been, "What can you do to it with vim, no matter if you have to lie down with smelling salts under your nose and a wet towel on your head afterward."

"Oh no she replied that in order to put things over you've got to do them with unity," one on the little blue lady. "I have always had everything as hard as I could. When I left school to be extra girl in Mr. Griffith's company five years ago my schoolmates all laughed, but now those very same girls, some of them married and the mothers of children, shower me with notes inviting me to all sorts of social functions. But if there is anything on earth I can't bear it is society. Teas, tea shops, dances and receptions are my idea of nothing to do. Maybe when I'm old I'll devote myself to dresses, dances and dinners, but for now give me health, vigor, plenty of work and a typewriter on which to write plays and I want nothing more.

"I am in my right sphere," she says, "and so, naturally, I am happy. I never have gone through the shifting process of so many girls who are set to earning their own livings, going from one occupation to another, because, you see, I knew exactly what I wanted to do and I made for it, although it took some courage. I was 16 when I went into the studio where my sister was posing, and when she wasn't looking I applied for a job. They told me to come back and see Mr. Griffith; I did, and got a job. So you see it isn't true that Mr. Griffith saw me playing about the studio and saw possibilities of an actress in me. I saw him working about the studio and saw possibilities for my future in him. I made $3 a day when I first started and felt that John D. Rockefeller had nothing on me."



MISS MAE MARSH

Little Miss Marsh is frail-looking and slender but as graceful as a fawn and with some of that creature's characteristics—the quick intelligence, quick movements, alertness, and when she is off guard, when she forgets that she is being interviewed, when she is not constantly reminded by the whispers of passers-by that she is a heroine of the films, she is entirely natural and unaffected.

In answer to a question about herself, she says, "I began, that is, I was born in Madrid, N. M. My father was auditor of the Santa Fe Railroad and we lived in a lot of places while I was little. My earliest recollection is of sitting on the floor in a Mexican cabin and eating tortillas. Mother says I smoke Mexican fluently, only no one at home could understand me. I have a very vivid recollection of the San Francisco earthquake. I was at school at the Sacred Heart Convent. Something heavy came crashing down near me and I was terrified. We were taken into the yard and after an hour and a half mother came for me. She had walked across San Francisco to get me.

"We lived in a tent and I thought that was lots of fun. Mother paid $25 the first day for food and the next day we didn't have anything to eat. We lived outdoors for three days in Golden Gate Park. I saw a man shot down for stealing a drop of water. Then we moved to Los Angeles. My first work was making pictures, and I got $5 a week for it. The first work that was recognition for me was Snub Pollard in 'Home Sweet Home.'

THE BALTIMORE AMERICAN,
SUNDAY, APRIL 2, 1916



"SCENE IN "THE BIRTH OF A NATION" AT FORDS

THE EVENING SUN, BALTIMORE,
SATURDAY, APRIL 8, 1916.

3,000 Enthusiastic Youngsters See "Birth Of A Nation."

Three thousand newsboys saw "The Birth of a Nation" at Ford's this morning—greeting the pictures which tell the drama of the Civil War with a continuous stor mof delighted noise.

Did they like it?

Nobody who saw them there was left in any doubt about their collective opinion of the pictures.

The orchestra whose airs of the Civil War period played during the progress of the pictures has been one of the chief attractions of the performance was literally drowned in a volume of sound which its instruments could not hope to struggle against.

Every picture brought applause from the boys. But the early ones, in which the assembling of the Southern armies are shown and the soldiers ride down the street while the orchestra plays "Dixie!" The boys went wild over that. And, altogether, the 3,000 of them, rose up vocally and gave their own interpretation of the Southern air. It was marked by ear-splitting whistles, stamping of the feet and shouts.

And "Marching Through Georgia" was greeted in the same manner. And a dozen other airs. The boys cheered until the walls seemed to shake.

A noisy, but a gladsome occasion for these lads who sell the papers on the streets.

SATURDAY, APRIL 8, 1916.
THE BALTIMORE NEWS.



MAE MARSH

Star

APRIL 8, 1916



LILLIAN GISH IN "THE BIRTH OF A NATION" AT FORD'S

FORD'S

D. W. Griffith's mighty spectacle, The Birth of a Nation, enters upon the last two weeks of its phenomenally successful engagement at Ford's Monday night. The last performance will be given Saturday night, April 22. For the past five weeks this great production has been attracting the largest crowds that have been seen in this city for many seasons. It has beaten all records for length of run and receipts. Seats for all of the remaining performances will be placed on sale at the box office Monday morning.

This new force in the art of stage entertainment is, perhaps, the most widely discussed production ever made in America or, in fact, in the world. It is above all else the greatest thing that has ever been achieved by one producer. Imagine condensing the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. You are not told about it nor is your imagination tested by rhetorical descriptions of what took place. Instead you see it by lightning flashes. It is history revived and shown in the making. Some of the greatest names that are written large up in the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with this framework they make these characters live again. They pass before your vision in a panorama of achievement. The accomplishment is startling. The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the close of the Reconstruction period. It shows the United States in the throes of internecine strife and the high lights of that grim struggle are vividly portrayed. Great battles are fought before the eyes of the spectators. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across blood-stained plains. The human note weaves in and out through the entire action of the mightiest story ever unfolded. Small wonder it is that this mighty spectacle has been seen by over 5,000,000 people.

BALTIMORE AMERICAN.

SATURDAY, APRIL 8, 1916

GOVERNOR'S MOVEMENTS.

Governor Harrington spent the greater part of yesterday in Baltimore, returning to Annapolis last night after witnessing The Birth of a Nation at Ford's. He will visit Baltimore again today, when he expects to have conferences with his party leaders regarding bills now before him and also in regard to appointments to be made by him. On Monday he will hear protests against pending bills and on Tuesday he will resume signing measures approved by him. While in Baltimore yesterday he had conferences with United States Senator John Walter Smith, State Treasurer John Dennis, W. Mason Shehan, former Senator W. W. Beck and State's Attorney Harrison W. Vickers, of Kent county; Colonel E. Austin Baughman, of Frederick, who has been appointed Motor Vehicle Commissioner; Colonel A. W. Sisk, of Caroline county, and others. The Governor did not confer with Frank A. Furst and other "big" leaders. While it is understood he prefers Congressman Lewis as the Democratic candidate for United States Senate, he has thus far taken no steps to aid him in winning the nomination. Senator Smith and Governor Harrington united in saying last night that they did not discuss the senatorship.

THE EVENING SUN, BALTIMORE,

FRIDAY, APRIL 7, 1916.

BOYS WILD TO SEE "BIRTH OF NATION"

Lads Who Sell Papers Talk Of Nothing But Big Show Tomorrow.

ALL FACES MUST BE CLEAN

None With Dirty Hands Or Countenances To Be Allowed To Pass Doors Of Ford's.

"Let's see your hands, boys; faces up!"

A quick inspection.

"You won't do; wash up, then get in line again.

That's the way things will work tomorrow morning when the newsies go to Ford's by courtesy of Charles E. Ford and D. W. Griffith, to see "The Birth of a Nation."

Every Boy Must Wash.

Today all newsboydom is talking one thing—"The Birth of a Nation." Every boy's heart is hanging at the corner of Eutaw and Fayette streets. This noon there was a little rush on the Social Department of THE EVENING SUN for tickets. This afternoon there will be a steady stream of the late-comers. Some of them will get tickets and some will not, for the house will hold only 2,500, including those standing, and the walls are not built of rubber.

The latest epidemic among newsies is "Lost me ticket." It's a great game, but an unprofitable one. This morning a wide-eyed boy came rushing in.

"A boy got me ticket at school an' Miss Blanche took it away f'm me!"

The awful tragedy of his lost ticket had made lines of acute pain in the boy's face.

He Will Get The Ticket.

"An' I gotta have a ticket—I just gotta go!" Tears were in his eyes. It took a friendly hand on his shoulder to console him. The telephone reached Miss Blanche. Yes, she had the ticket, but would give it back to the boy in time for the show. His dejected face broke into a grin that swallowed his ears, and with a big, hearty "Thanks, mum," he beat it into the street and shrieked "EVENING SUN!" until the Shot Tower and George Washington's Monument rocked with the vibrations.

They will be up early tomorrow morning, will the newsies and carrier boys. SUN carriers with their crews will meet at 8.30 o'clock at Howard and Fayette street, and 30 Boy Scouts of Troop No. 101 will report at Ford's at 8.15.

Line To Form Before 8.

Long before 8 o'clock the line will begin to form, and at exactly 8.30 the doors will open and the boys will pass inspection and go in. The show will begin on the stroke of 9 o'clock, and for three happy hours Young America will thrill and throb with the stirring episodes of American history just before, during an dimmediately after the Civil War.

THE EVENING SUN, BALTIMORE

SATURDAY, APRIL 8, 1916.

2,500 NEWSIES SEE "BIRTH OF A NATION"

Small Army Of Damp Youngsters Is Entertained By The Evening Sun.

STAND IN SNOW FOR SHOW

Anxious To Be First In Line, Lads Get To Theatre Early—Fairness Asserts Itself.

Twenty-five hundred newsboys and carrier boys went to Ford's Theatre this morning as guests of the social department of THE EVENING SUN, by courtesy of Charles E. Ford and D. W. Griffith, and saw "The Birth of a Nation." Tickets had been issued conservatively, to keep within the capacity of the house, but newsies, who know nothing about conservatism, jammed themselves into the theatre.

Before the snow had stopped boys from every quarter of Baltimore and suburbs piled up in front of the theatre. Some of them were there as early as 7 o'clock, afraid not to be first in line. By 8.30, when the doors were opened, there was a long, shaky line, five rows deep, stretching down Fayette street and around into Howard. Another line ran westward around the corner of Eutaw. The gallery doors were opened first, and a police squad and Boy Scouts from Troop 101 attended to the file up the steps. Then the lower doors let in a small army of damp but enthusiastic youngsters, and, finally, carriers and their boys filled the balcony.

Clean Hands Prerequisite.

From 9 o'clock, at which hour the show opened, until 10 the late-comers, kept out by the storm until they could sell all their papers, trickled in, and before 10 o'clock they were standing up in all parts of the house. As the boys entered the lane formed by the Scouts they held up their hands for inspection, and if the hands happened to be only a little dirty the owners were escorted across the street to the Palace, where a washroom had been opened for them. It was a clean, bright-eyed, orderly and red-blooded 2,500 that finally filled the theatre.

When 30 musicians filed into the orchestra pit and struck up the introductory music the boys gasped and then applauded. They had expected a piano—maybe a couple of fiddles; but the whole orchestra! It was the first of three hours of surprises. The story opened with the relatively subdued scenes of the early stages, and nothing much happened. Then suddenly there was a yell that seemed to lift the roof. Things were beginning.

Through the story of the "Birth" there are more thrills than go with story books. And these thrills, brought out by music that made them fairly speak, brought a response from the boys that made one wonder what became of cracked lungs. At one or two points a boy here and there would show a disposition to be boisterous.

Too Strenuous; Out He Went.

One youngster, who could not restrain himself, but wanted to commit a hasty murder, was gently but firmly escorted to the door and into the street, but every other boy in the house saw the show to the peaceful finish.

The natural love for fairness of the newsies' nature asserted itself wherever there was an opening. Villains were hissed and cried down, heroes were applauded, pathetic scenes brought real tears that streaked dirty cheeks, and when the scoundrels got the worst of it in a fight they boys laughed until they were almost out of breath. When it was all over the stars like good Americans in the strains of "The Star-Spangled Banner," and sang "My Country 'Tis of Thee" before rushing for their papers.

It was a great day for the newsies, and a great day for "The Birth of a Nation."

MORNING, APRIL 8, 1916.

THE SUN, BALTIMORE, SATURDAY

SUN "NEWSIES" TO SEE SHOW

Have Been Invited To Witness "Birth Of A Nation."

Carriers and newsies who sell The Sun and The Evening Sun will have a big treat this morning when they will witness the "Birth of a Nation" at Ford's Opera House through the courtesy of Charles E. Ford and D. W. Griffith.

There was a rush for tickets yesterday at the social department of The Evening Sun and it is expected that the playhouse will be packed with the boys. They will meet at 8.30 o'clock at Howard and Fayette streets, when the doors will be opened. The show will start at 9 o'clock. A corps of Boy Scouts will be on hand to keep the newsies in line.

THE EVENING SUN, BALTIMORE

SATURDAY, APRIL 8, 1916.

FORD'S—"The Birth Of A Nation."

D. W. Griffith's spectacle, "The Birth of a Nation," enters upon the last two weeks of its phenomenally successful engagement at Ford's Monday night. The last performance will be given Saturday night, April 22. For the past five weeks this great production has been attracting large crowds. It has beaten all records both for length of run and receipts.

This new force in the art of stage entertainment is perhaps the most widely discussed production ever made in America, for it condenses the living details of the most strenuous periods of American history into an evening's entertainment of less than three hours. History is shown in the making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of these men both from photographs and intimate life studies, and with this framework they make these characters live again. The entire action ranges over three cen-

Baltimore American April 2 1916

PRODUCING A PLAY ON





Griffith holding a conference.



BATTLE OF PETERSBURG IN THE BIRTH OF A NATION

AN observing officer of a moving-picture corporation was watching rehearsals for a little film drama one morning seven years ago, when a complication developed, and it was patent that, as arranged for, the idea, in the language of the studio, would not get over. One of the players in the company, a slender young leading man, went up to the producing director and said: "Why couldn't it be done so and so?" indicating his plan.

The producing director nodded emphatically. "Right!" he said, and it was right. Whereupon the observing officer first mentioned turned to the actor, saying seriously: "Why don't you try producing, Griffith?"

"I wouldn't mind having a chance to work out a few little ideas," was the answer.

"Work them out, then," was the decision.

At the Liberty Theater, New York, during several months people stood in a line which stretched from the box office nearly a whole block, suffering for the privilege of paying $2 a seat, in many cases, to see nothing but a moving-picture drama. The man who produced that $2 movie is the man addressed in the studio seven years before, the man who said he had a few little ideas to work out.

He was Griffith then, now he is David Wark Griffith, for whom even the most surfeited regular dramatic critic had words of praise when that movie had it first night in New York.

In brief, Mr. Griffith took The Clansman, a novel by the Rev. Thomas Dixon, and from it evolved an ambitious spectacle for the camera in which, working on a stage, roughly speaking, five miles long and two miles deep, he employed altogether 18,000 persons and 3,000 horses. He delineated battle scenes, conducted according to the records preserved in the War Department at Washington, using artillery, cavalry and infantry as they were used in a real battle of the Civil War.

BUILD TOWNS TO BE BURNED.

His artillery duels were real artillery duels, his cavalry charges were gained by the men who participated in such a charge in years before. The men died as men had died in the trenches of the South, and they suffered just as the men who did suffer said they had. He built or caused to be built no less than five complete Southern towns, famous in the last architectural details, and he burned three of them.

He massed and handled great mobs as history said the real mobs acted. He reproduced one theater exactly life size and delineated the great national tragedy of the assassination of President Lincoln just as history says it occurred. He built the legislative halls of a Southern state and with an actual still photograph as a model brought back to life a scene in that chamber 50 years ago. Above all, throughout two hours and forty minutes he ran the threads of a love story.

Thus it was that Mr. Griffith leaned back in his chair puffing contentedly at an after-luncheon cigar, taking his first vacation in about 14 months. He was at that moment digesting, among other things, four questions which would take several hours to answer.

"Who are you?"

"Where did you learn how?"

"How did you do this?"

"What will come after?"

Mr. Griffith told how he was born in Kentucky some 30-odd years ago, the son of Jacob Wark Griffith, a brevet brigadier general of the Confederate Army. His family comes near to being eligible for about all the patriotic societies, for his grandfather was Capt. Daniel Griffith, of the War of 1812. In the generation further on there was a great-grandfather in the Revolutionary War. Before that time there were Griffiths in Virginia.

After the war, of course, the Griffiths of Kentucky had, like many other families, mainly their memories to live on—memories and the products of a farm on the edge of the blue grass. The boy was born in that situation and received his education at the nearby country school.

The wander year came to the boy at 20. In the meantime he had always liked to act in the dialogues at school Friday afternoons and a little later when they gave the plays at the Literary Society. In any event when he went out into the world he gravitated to Louisville and very promptly applied for a position with a modest little stock company which was giving everything from Shakespeare to Charles Hoyt at a local theater.

He was engaged, as he says, because they needed somebody. Then there were seven years of the stage—now in road companies, now in repertoire, all the time getting up a little. He played with Fletcher Chapman, Wallace Whitestone and finally Nance O'Neil, in the last year a leading man.

Something else happened to an odd moment on the road the young actor had written a short story or two and some verses. He came back to New York and sent them in a magazine, which promptly accepted them. Then he wrote a play, The Fool and the Girl, and James K. Hackett took it. Another great romantic drama was begun and its acceptance promised. This was in the latter part of 1906 and the early part of 1907.

"That ended the stage for me," he explained. "No more of the hardships. I was going to be an author and draw down royalties. I woke up in about five months.

"The Hackett play failed, and I have always had a little bit of a sore spot over that. I know a little bit more about stage management now, you know. Then short story writing was not extra profitable, and I came back to New York from the country and found the moving picture game growing."

He began writing moving picture scenarios then at $5 and $10 apiece. That was all right of you could turn out enough of them. There are limits, however, to the physical capacity of even such plots as they used in those days, and the young man added moving picture acting to his other work. He went into the company of a corporation, the first one mentioned, studied the game as it was then, saw that it might be made an art and bided his time until the officer heard him make the suggestion to the producing director, whereupon another era was born.

There is no doubt the young manager grew a little more ambitious about that time. The corporation for which he worked had not been particularly prosperous, although today it is worth millions, but there was somebody in it wise enough not to impose any rules or regulations on the new director.

THE GROWTH OF GRIFFITH.

Perhaps the reader will remember a modest, haunting little film, Pippa Passes, the representation of Browning's poem. Griffith did that, and all it was was a day of a young girl with her ancient Italian guitar singing her little song ending, "God's in His heaven; all's right in the world."

Then came The Merchant of Venice, rather ambitious; A Mint in the Deutcheon, Enoch Arden, a number fancy; Lives of Wars as a Button Box, all of which let up in dirt and Water, written by Mr. Griffith himself. A little more ambition and then came A Corner in Wheat, the first pictures of which were mobbed directly on Miller's theaters, and the audience liked that.

"Just about that time," he goes on, "it came to me that a wonderful thing could be done with the Life of Christ. The divine tragedy has a universal appeal and adequately done with reverence it could not fail of approval." He laughed. "I submitted my idea, and it was approved, but when I got to talking about details, Palestine and Jerusalem, a great cast, for I had chosen two of the foremost actors in the world—an initial expenditure of thousands—the thermometer dropped. It was madness." He paused. "Do you know it is a little gratifying to me now that within the last few days I have been approached by a syndicate which has asked me to do that very same thing, and they have said that I need not worry about a little thing like $500,000 or $1,000,000 if I need it."

By this time it is apparent Griffith had swung into his stride, and a year ago or a little more, came Judith, using about 2,000 people, where they built 40-foot concrete walls, wide enough to have a battle on.

Then came The Clansman. It seems that the chief producing director, as Mr. Griffith was, changed from one company to another, and, according to reports, he did so at a salary that would pay the President's yearly salary of $75,000 and more. He wouldn't talk about that. In any event, he had not worked long before he had the Dixon book handed over to him to read. He read it and lost interest in about everything else.

"I read the book," he says, "and I saw it. Not the book entirely, but as an opportunity for me to set forth, first the birth of the South following the travail of the Civil War.

"I saw a chance to tell the story of how they suffered through what I believe to be the most dramatic period in the history of the country—reconstruction. There was a chance to show what the South thinks of Lincoln; there was a chance to show that the negro of the South did not of his own volition degenerate into the human being who made the Ku Klux Klan necessary, but rather he was seduced by the unscrupulous adventurers, who exploited a situation for their own selfish ends.

"There was nothing of race in my idea, and may I say there is nothing of race antagonism in my production. It is simply the dramatizing of an epoch."

Taking the book, reading it and dreaming about it, however, did not do the work. There were eight months of incubation. First three men, and they were professors of colleges, were asked to work out the correct historical data. There were interviews with veterans of the Civil War on most important points, recourse to maps and reports down at Washington and finally a patient journey by empty train of Louisiana, Mississippi, Alabama and North Carolina until Piedmont was discovered.

Then came the location of the battlefields, after which the veterans with their maps went forth to lay out a battlefield just as it was at Petersburg and just as it was, in part, during the march of Sherman's army from Atlanta to the sea. Where approved territory was found the experts went to work upon it.

If a road wound this way, if there was a brook or a river or a house or a barn, that road, brook, house and barn were found or put in. If a town was needed along came an architect with his corps of builders and they put it up just as some gray-haired old man remembered it.

They remembered burnings, and a town, two towns were put in—five altogether were built. One man remembered the burning of a town by night. Something must be done about that. A fireworks man said he could build bombs which, exploding in the air, would give enough light for the camera to work at night. Incidentally it may be added that the bombs cost $80 apiece, but they did the work.

"Was it difficult to get the actors?"

"No," replied Mr. Griffith, "not difficult, but tedious. You see we advertised in the newspapers that we wanted so many persons, men, women and children. We established employment bureaus, so to speak, and made out selections."

"How about the negroes?"

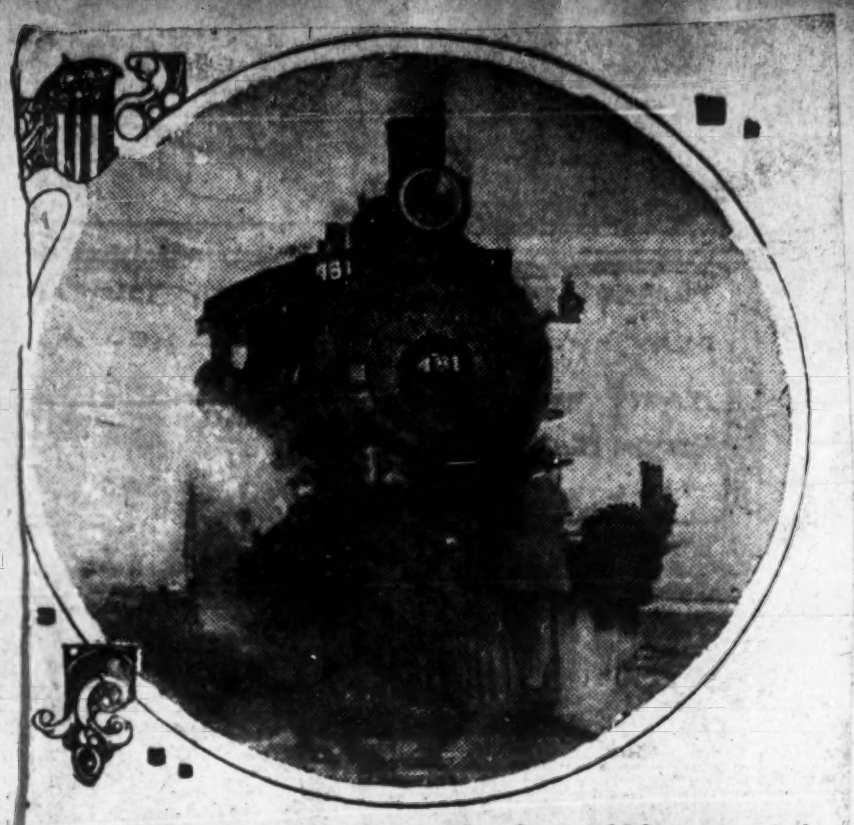
"They were the easiest. The negro is a natural actor, and I do not mind saying that among the 4,000 of them we took out of the fields, out of the shops and from every other place we found some with remarkable talent. A producer some day may put forth the tragedy of the negro on the film—he will find men and women of that race fully competent."

AN ARMY OF ACTORS.

Of course, it was explained, they did not use the 18,000 persons all the five or six months they were actually photographing the drama. While it is true that by the time he had finished his long term of study Mr. Griffith did not use a scrap of paper, a book or program, yet he had arranged it all in his mind.

The great multitude for the fight from Atlanta and the town scenes were not actually under employment longer than two weeks. Then it may be added that the expense ran to an item like thousands every day.

"The only way we could handle them was by military discipline," said Mr. Griffith. "We laid out a camp for the whites and a camp for the blacks. We put in two commissaries. Then we divided our forces



The swift moving locomotive from which many of the scenes of the wild Ku Klux Klan rides were taken.

into sections, each section commanded by a captain, who had his staff under him. That is how the picture was worked out.

"Every section leader in the big battle scenes or the town scenes kept his section, rehearsed it and looked after it. Complete telephone systems were installed for every section, and the orders delivered from headquarters were megaphoned by the captains to their commands."

The headquarters alluded to in the battle scenes was a 60-foot tower in front of the whole scene. It was there that George W. Bitzer, 'best camera man in the world," Mr. Griffith says, and five assistants set their cameras. Every scene, it may be said, was taken six times.

Finally when every move of every section had been gone over again and again in rehearsal, when the soldiers knew when to charge or fall back, when to die or drop, even when the artillery knew the exact second when to wheel into action and the cavalry had its time schedule perfect, even to the exact place where a horse must stumble or fall, the section leaders came to headquarters.

Back in the hills the thousands were waiting. They dashed back to their commands. Word came that all was ready, and to the beat of a watch under telephone orders the action began. The air filled with smoke—the soldiers appeared as if in a real fight.

Trains of panic-stricken refugees wound over the hills in flight, and then they stopped.

"We used the greatest number in all the scenes where they appear without reference to the position the pictures appear in the production," said Mr. Griffith. "That is always done. The multitudes were taken first and gradually the number was cut down until at last we had only the principals in their scenes.

"Some of the scenes which appear in order today were taken three or four months apart. That made more trouble, but it had to be done that way. You must remember exactly what the individual did the first time in order to preserve uniformity, exactly how he or she wore a hat, entered a house, wore the hair, or did anything else. That brings gray hair. Then we had a few little stunts.

"You remember that case where the negroes are shot and fall when the Ku Klux come into the town. The negroes jump over them as they lie in the street. It took considerable persuading to get men to do that, although the horses and their riders were the best trained obtainable. We took it up with some men. Then we won't do that for long! It's a day,' they said. They got it.

"Take another case in the guerrilla invasion of the town. It may be recalled that a man shot falls from the roof of a porch head first on the ground. Many think the fall is made by a dummy. A real man does it and practiced it in a fire net until he got his fall just right, timed exactly as it had to be done to fit in with the scene.

"There is one case where a rider coming out of a house makes a flying leap into the saddle over the tail of his horse. That took time, and it does not show, but the man who did that had to jump over a railing encumbered by a robe.

"Many things were done in the work that do not appear in the film. There are 25 field guns in the battle scene pounding away, and they were too far away for the eye of the camera. Houses are burned of which you catch only a vague glow, people are fleeing over the hills and you can hardly see them."

The actual work was all over in five months, Mr. Griffith said. From their first camp they went to California for interiors and the honeymoon scenes, the allegories and theater scene showing the assassination of President Lincoln.

LINCOLN'S ASSASSINATION.

"The theater was the exact size of Ford's in Washington," Mr. Griffith explained, "and it was an exact duplicate. Old prints gave us every detail, even down to the appearance of Laura Keene and her company in Our American Cousin. We sought long before we got a man who could satisfy us as President Lincoln, and every man who became a member of his cabinet was required to look like the original in size and general makeup.

"It was there that detail became almost overpowering. Men who lived in the old days were besieged. How did this man walk? how did he gesture? how did he wear his clothes? did he have any mannerisms? I tell you it kept a great many people awake nights. We took the famous painting of the surrender of Lee, and we never laid it down until I believe that every man in it had an exact double before our cameras."

Thus it all came out. There were more months as the film was perfected and made ready for the public, but at last it was done.

"Now what is the future of the moving picture?"

The mag bating interviewer lifted his hands. "Why, there are no limits to its possibilities in artistic work. This is only child's play."

Star
APRIL 6, 1916

FOYER CHAT AND FOOTLIGHT GOSSIP

How the Loss of Lillian Gish's Costume Cost Five Hundred Dollars.

YOUNG BALTIMORE ACTOR WITH BEN GREET PLAYERS

The Friars Will Frolic in Baltimore on Tuesday Evening, May 30.

A dress worn by Miss Lillian Gish, playing the role of Elsie Stoneman in The Birth of a Nation, caused a loss of $500 to the proprietors of the film. It was an heirloom in her family, having been worn by her mother, a Springfield (O.) woman at a ball that was broken up by Morgan's raiders. It was just the costume for the Civil War scenes in which Miss Stoneman appears.

Miss Gish, playing the role of the great Commoner's daughter, Elsie, wore this dress in the scene where she visits the Little Colonel in the hospital. Making her exit, she caught the garment on a nail of the uprights supporting the scenery. She sent the dress out to be repaired. Four days later the scene of Elsie's visit to President Lincoln was about to be staged, and she had to wear the same dress. The dress had not come back. Messengers found the seamstress had moved and nobody knew her address. Forty-eight hours elapsed before she was finally located. In the meantime the entire division of the company that was playing the domestic scenes of the life of Lincoln had to remain idle. Thus the dressmaker's tardiness cost the producers of The Birth of a Nation $500.

THE BALTIMORE NEWS,
THURSDAY, APRIL 6, 1916.

"The Birth of a Nation," which has had wonderful success at Ford's, will continue. It is conceded that nothing to surpass it has ever been seen in the picture world.

BALTIMORE AMERICAN,
TUESDAY, APRIL 4, 1916

Birth of a Nation—Fords

The Birth of a Nation yesterday began its fifth week at Ford's Grand Opera House and already there is a large sale of seats for the sixth week. The story of the protodrama is founded upon Thomas Dixon's world-popular novel, The Clansman. Great care has been given to the selection of characters and details and the music that surrounds this magnificent production is a triumph in itself. The Birth of a Nation is by far the most perfect production of its kind ever seen. The fascination of the drama is so great that those who witness it once return and view it time and time again. The business is phenomenal and there is every indication that The Birth of a Nation will run for a number of weeks longer.

Eight months were spent in preparation of the vast spectacle. Its cost was $500,000 and more than 18,000 take part in the spectacle. The battle scenes that are pictured are a triumph of realism and the thrills there could be no more stirring activities than those of the Ku Klux Klan during the reconstruction period at the close of the Civil War. One of the high points in the presentation is in the graphic reproduction of the assassination of Abraham Lincoln in Ford's Theater, in Washington. This presentation of a tremendously vital happening is said to be as nearly accurate as it is possible to achieve after the lapse of half a century. The interior of the theater is an exact reproduction of the auditorium and stage of that historic playhouse, and every action of Lincoln as he sat in a box to watch the play, Our American Cousin, is as described in authoritative accounts of the tragedy.

THE SUN, BALTIMORE, TUESDAY MORNING, APRIL 4, 1916.

DRAMA STILL ATTRACTS

"Birth Of A Nation" Reveals Historic Facts Of Great Crisis.

STRONG AS AN OBJECT LESSON

Statesmen Of Civil War Protrayed With Remarkable Faith And Scenes Are Good Reproductions.

The remarkable photo drama, "The Birth of a Nation," continues to draw at Ford's Grand Opera House large audiences from the city and strangers from a distance. In a graphic way and with great historical accuracy the films retell the story of the years and political events that precipitated the Civil War. They re-enact the call to arms, the mustering of troops, the clash of battle fields, where men fought for a principle without hate or to win territory. It reveals in vivid pictures the immediate and the ultimate results of that conflict.

It is the most remarkable object lesson that has probable ever been visualized in relation to war, because it is a connected and truthful story of exact conditions. The notable statesmen and soldiers of the war period—President Lincoln, Gen. U. S. Grant, Gen. Robert E. Lee and Cabinet officers—are seen in portraiture so exact as to be immediately recognized. Also the place and dramatic incident of President Lincoln's assassination are reproduced with absolute fidelity to the facts as they occurred.

The play is history rather than entertainment. The events of the early sixties were tragic ones and the photoplay is grimly tragic in many respects. Yet it shows the Arcadian charm of Southern plantation days before the war between the states; it reveals the quality of the men who fought for a cause in which they believed, and it shows how a remnant of those men grappled with an impossible social and race situation and won out.

An orchestra of large size adds the impressiveness of Southern and Northern martial music to the ever-changing scenes of the war drama.

THE EVENING SUN, BALTIMORE,
TUESDAY, APRIL 4, 1916.

FORD'S—"The Birth Of a Nation," the stirring film of the struggle of North vs. South and the sorrows of the reconstruction period, enters upon its fifth week. It is well worth seeing and re-seeing.

Civil War Times Brought To Life

"The Birth Of A Nation" Thrills As No Mere Printed Account Of The Great Conflict Can Do.

Pictures Possess Atmosphere Rarely Found On The Screen Even In Pretentious Productions.

It is one thing to sit by a cozy hearth on a blizzardy evening and read a history of the Civil War. It is quite another thing to see the characters of that stirring period move about before one's eyes, to see the terrible militance of the North vs. the South portrayed in all its grim realism on the motion-picture screen.

Certain it is that the audiences that witness the film "The Birth of a Nation," which is being shown for its fifth week at Ford's Opera House, will be thrilled by it as no mere printed account of those fateful days of the sixties could thrill them.

To say that the pictures are "good" is putting it rather feebly. They are more than simply good examples of motion photography; they possess the atmosphere and soul that one rarely finds on the screen even in the more pretentious and expensive productions, and the music by an orchestra of 30 pieces contributes much to the stirring realities of the picture. Another belief is that person who can sit through a showing of this film without a quickening of the pulses and a constant lump in the throat.

Battle Scenes Remarkable.

The battle scenes which feature the last half of the film, it is in the audience, are remarkable not alone for their faithfulness to actual conditions as if [illegible] but also for the [illegible] are taken in through the camera's eye. By means of a special [illegible] and a wide place built for the purpose, it would [illegible] For its producing the movements of battle [illegible] Bloody the conflict [illegible] and soldiers over a vast [illegible] the fall flat [illegible]

So many are the "stirring" scenes that it is impossible to recount them in detail in limited space. The last desperate charge of a handful of "rebels" against the Union trenches and the hand-to-hand fighting that ensues are perhaps the most gripping of all. But for real "action" the scene in which the young blacksmith, on a hunt for Gus, a renegade negro, who has caused the death of Flora Cameron, tackles and thrashes single-handed a half dozen powerfully built negroes appeals to the vital love in man for conquest.

Comedy To Relieve Tension.

Of course, the love element plays a big part in the story, and there are a few moments of comedy to relieve the tension—a tension that yesterday afternoon caused one woman in the audience to sob out loud and a man just behind her to yell hostily during some of the fighting.

And after it is all over one leaves the theatre with a greater sense of the horror of war and a fervent prayer that this country may for many years to come be spared its misery.

J. F. K.

THE BALTIMORE NEWS,
TUESDAY, APRIL 4, 1916.

STILL DRAWS WELL

"Birth Of A Nation" Continues Record Run.

Great Historic Scenes Viewed By Appreciative Audience For Fifth Week.

"The Birth of a Nation," David W. Griffith's great film production of Thomas Dixon's "Clansman," opened its fifth week yesterday at Ford's with a large crowd, indicating that the popularity of this masterpiece of the moving-picture art is not yet on the wane.

In the big audience were many who had been there before, and these were as hearty in their applause of the great climaxes as those who had never seen the picture before and had no idea upon what an enormous scale the action is worked out. New merits were easily discovered in the pictures by those who already knew the plot of the thrilling story and knew what to watch for.

The battle scenes, with thousands of men engaged, held the crowd almost spellbound. The assassination of Lincoln, which has been viewed by Baltimoreans who saw the tragic event and know how faithfully every detail has been portrayed, and the other big historic incidents all won praise for the picture.

The music by the symphony orchestra of 30 pieces added much to the enjoyment of the audience. This music includes the work of the great masters and the familiar airs of the period, each piece given in a way to intensify the impression of every scene.

The attendance has already broken all records for a moving-picture production in this city.

Star
APRIL 4, 1916

FORD'S

Playing to capacity houses, The Birth of a Nation, the most powerful picture drama in the world, opened its fifth week in Baltimore at Ford's Opera House yesterday.

This magnificent spectacle of the causes of the greatest war in American history, the war in progress and the final emerging of a solid and firmly welded nation from the agony of the reconstruction period following the signing of peace between the North and the South has depicted to thousands of Baltimoreans a phase of American life of which they heretofore had only a smattering knowledge.

This mammoth production took eight months to complete, $500,000 to produce and more than 18,000 people took part in its staging. From the first time the light is flashed on the screen, showing life in the North and South immediately preceding the war, until the final act, in which the Ku Klux Klan restores order in the negro and carpetbagger terrorized Southland, the audience is kept in volley after volley of applause.

The battle scenes are tremendous and have been pronounced remarkable likenesses by Civil War veterans. Many of the scenes are reproduced with historical exactness. Among these are the surrender of General Lee to General Grant and the assassination of President Lincoln in Ford's Opera House, Washiniton.

The formation of the dread Ku Klux Klan, which came to be the most powerful organization in the United States and the arm to which the South clung in the terrible times following the war, is vividly shown, and in the final scene, when the Klan arrives just in time to prevent the negroes from attempting horrible crimes, the house let go with a thunder of applause that shook the roof. The Birth of a Nation will be in Baltimore only a short time, and it is the duty of every patriotic American to see it.

THE EVENING SUN, BALTIMO
WEDNESDAY, APRIL 5, 1916.

NEWSIE A SPRINTER

But Lad Who Stole Papers Will Miss Movie Feast Saturday.

Samuel Tompkov is a newsboy, but he will not go to Ford's on Saturday to see "The Birth of a Nation" with the boys of THE EVENING SUN Social Department, because this morning Judge Williams, in the Juvenile Court, sent him to the Maryland School for Boys.

Tompkov is 15 years old and the champion boy sprinter of Northeast Baltimore. At 5 o'clock this morning he picked up a bundle of 100 SUNS and a pack of other papers belonging to Leroy Jones, colored, at Lanvale street and Harford avenue, and started toward Federal street with them. George E. Ittermohle, a SUN carrier, whose route has been raided by newspaper thieves recently and who has been on the lookout for them, saw the theft and gave chase. Two blocks away Tompkov dropped the papers and threw in high speed. Ittermohle's natural stride reaches well over a yardstick and he is a fast runner, but he was no match for Tompkov, who led him seven blocks until intercepted by a mag at Eden and Eager streets. Ittermohle took possession of the sprinter and held him until Policeman Mahoney came along. Tompkov admitted this and a previous theft of newspapers and offered no defense.

BALTIMORE AMERICAN.
THURSDAY, APRIL 6, 1916

The Birth of a Nation, D. W. Griffith's remarkable spectacle, now entering upon its last week at Ford's, continues to offer a remarkably vivid picture of the moral, social and political conditions which characterized the Civil War and reconstruction periods of American history. The force of the picture is strengthened by a heart-rending tale of love which united, parted and again reunited the Cameron and Stoneman families.

THE EVENING SUN, BALTIMORE,
THURSDAY, APRIL 6, 1916.

THRONG OF NEWSIES TO SEE FILM DRAMA

Practically Every Seat Taken For Special Presentation of "Birth Of Nation."

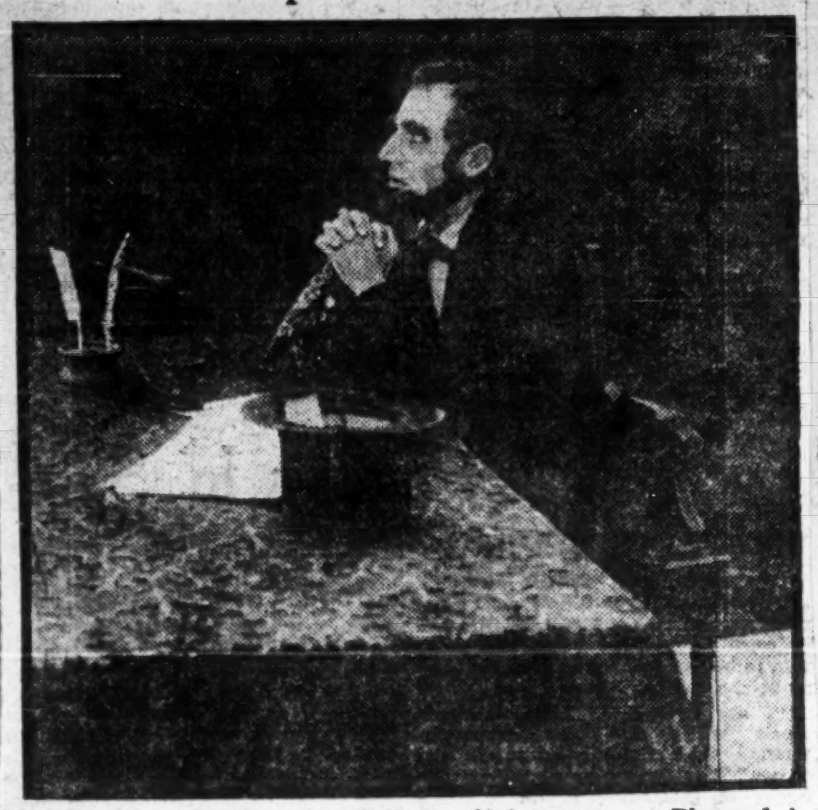


A bread line? No, indeed! Just a few of the hundreds of newsboys and carrier boys registering in the Social Department of THE EVENING SUN, Charles street, north of Germans, for tick... issued daily from 9 to 5 o'clock to all newsboys and carrier boys.

Newsies Who Will See "The Birth Of A Nation" At Ford's Next Saturday

THE EVENING SUN, BALTIMORE, MONDAY, APRIL 3, 1916.

Joseph Henabery's Life-Like Impersonation of Lincoln



Lincoln After Signing the Call for Volunteers, as Pictured in The Birth of a Nation.

IN preparing for the spectacle, The Birth of a Nation, Director David W. Griffith experienced great difficulty in finding the proper actors to portray the great historical personages who appear in the various scenes. Lincoln, Grant, Lee and John Wilkes Booth found stage embodiment only after the most thorough search. The features of these are all so well-known to the public that it was absolutely necessary that the makeup of the actor be perfect. Perhaps the most familiar face, and, therefore, the most difficult to find a counterpart of, was that of Abraham Lincoln.

Over 40 applicants were thoroughly studied before Joseph Henabery was finally chosen. In the research prior to the making of the picture it was found that there were over 50 photographs of Lincoln extant and that all were varied in expression. Several of the applicants looked ideal at first, but failed in the photographic tests. Others were satisfactory in that respect, but failed to catch the mannerisms of the Great Heart. Finally Mr. Henabery was chosen. In makeup and personality he came up to Mr. Griffith's requirements. It was afterwards ascertained that for years this actor had made a careful and conscientious study of every available book printed about President Lincoln, and this undoubtedly was what made his characterization so perfect.

It is this quiet but firm insistence on perfection in every detail that has made David W. Griffith the master mind of the films and The Birth of a Nation a spectacle that fairly staggers the imagination. History repeats itself in perfect realism.



"SCENE IN "THE BIRTH OF A NATION" FORDS

FORD'S

David W. Griffith, foremost of directors, is conceded to have established a new art with his celebrated production, The Birth of a Nation, which will begin tomorrow night the last two weeks of its engagement in this city. Seats for the remaining performances will be placed on sale at the box office of Ford's tomorrow morning.

This realization of Civil War and Reconstruction days by means of motion picture, music and effects overshadows in its greatness all of the spectacles of the older stage art, and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history, but it has received the overwhelming indorsement of over five million people who have witnessed it.

The battle scenes pictured in the Civil War part of The Birth of a Nation mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned but well acted. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley. The impression made upon the spectator is that of viewing gigantic military movements from some great mountain.

Other great historic scenes include skillful facsimiles of Lincoln's first call for volunteers; Lee's surrender to Grant; Sherman's march to the sea, and President Lincoln's assassination in the crowded Ford's Theater, Washington, April 14, 1865.

The second part of the spectacle is devoted to the Reconstruction days when the South uprose a second time and threw off the carpet-bagger-negro tyranny. The Ku Klux Klan are the protagonists of this part of the story. Their wild rides, rescues of harried whites, and their snatching of victory from the jaws of defeat, are represented on a vast scale, with thousands of men and horses and with the infinite spirit, dash and elan for which Mr. Griffith's spectacular work is so remarkable.

Interwined with the mighty central progress of the story are two beautiful romances of the Blue and the Gray.

Among the principals of the largest cast ever assembled for a dramatic entertainment are Henry B. Walthall, Miss Marsh, Lillian Gish, Miriam Cooper, Josephine Crowell, Spottiswoode Aitken, Ralph Lewis, Elmer Clifton, Robert Harron, Wallace Reid, Mary Alden, George Seigmann, Walter Long, Joseph Henabery, Raoul Walsh, Donald Crisp, Howard Gaye, William De Vault, William Freeman and J. A. Berlinger.

The Birth of a Nation, in some of its battle scenes, is the first photoplay producing in which night photography was used. In magnitude, skill and artistry it far surpasses anything that has been previously attempted. No wonder was capped by having the thousands of scenes accurately synchronized to a set of "grand opera" musical score played by a symphony orchestra of 30 musicians. Musical experts have declared that this magnificent score forms an artistic achievement fully as great as the picture itself.



ROBERT HARRON IN "THE BIRTH OF A NATION" FORD'S

FORD'S---BIRTH OF A NATION

JUST two more weeks remain of the engagement of the D. W. Griffith spectacle, "The Birth of a Nation," at Ford's. This production has just completed its fifth week in this city, beating all records for length of run and for receipts. Seats for all of the remaining performances will be placed on sale at the box office tomorrow morning. "The Birth of a Nation" will not be seen in this city again before next year.

There are many elements entering into the success of "The Birth of a Nation," but the most important, apart from the perfection of photography and the excellence of the acting of this highly dramatic and tensely human story, is the illuminative orchestral score. This music, played by a large orchestra of the best musicians, includes folk tunes, dance measures, national anthems, old war songs, selections from the works of the greatest composers and in addition some really notable compositions by Joseph Carl Breil, who synchronized music and acting.

The players were carefully selected by Griffith, Henry B. Walthall, Mae Marsh, Lillian Gish, Miriam Cooper, Ralph Lewis, Wallace Reid, Mary Alden, Josephine Crowell, Spottiswoode Aitken and others are in this company. Each does splendid work in "The Birth of a Nation," and their dramatic accomplishments are supplemented and enhanced by the spectacular power shown in the production.

Such wonderful battle scenes as were photographed are said to be unequaled in any other screen presentation. And with it all there is a wonderfully human and appealing heart story set in the days when the Ku Klux Klan felt impelled to take the law into its own hands in order to protect the white people of the South from the aggressions of a newly liberated alien race.

AUSTRIANS NAPPING

Lull In Fighting, "Due To Bad Weather," Used To Alter Positions.

DEADLY FIRE FOLLOWED

Cadorna's Weather Report, Some Believe, Served to Cover Important Movements.

Rome, April 8. The operations on the Italian front have not been in abeyance during the last three months, as might be, in fact that practically every other day has had a thought born of thought.

Until Cadorna's daily war bulletins have been more frequent than once a week, and frequently they merely announced that nothing important had occurred. Such periods of comparative inactivity on the part of the Italians are invariably marked by reasons of some kind, both natural and strategical, which as far as the Italian General Staff has seen fit to explain from the start.

To add to confuse the impression

RE, SUNDAY
MORNING, APRIL 9, 1916.

THADDEUS STEVENS' PART IN "THE BIRTH OF A NATION"

"WAS there ever such a man as Austin Stopeman in American history?" is a question asked by nearly all who see "The Birth of a Nation." It will be recalled that Stoneman is pictured as the leader of the House of Representatives in Washington and the dominant figure in political life after the assassination of President Lincoln.

It is an open secret that Thomas Dixon, author of "The Clansman," upon which "The Birth of a Nation" is based, modeled the character of Stoneman after Thaddeus Stevens, who was one of the most powerful parliamentary leaders in American history. There is no denial of the fact that Stevens came into power when Lincoln was killed.

He was born in Vermont, but later moved to Lancaster, Pa. He was always an extremist and a radical of radicals. The leader of the House of Representatives, he was the prime factor in passing the Reconstruction bills which caused so much misery in the South. When President Johnson decided to follow the Reconstruction ideas of Abraham Lincoln, Stevens turned against him and afterward managed the impeachment trial of the President. His attitude toward the South was exceedingly bitter and naturally he was looked upon in that section as its worst enemy.

Aided by the Union League of America, which was first founded in Ohio by his friends, Stevens hoped to bring about confiscation of the property of the South. This league did everything in its power to prevent the second election of Lincoln. Nicolay and Hay, in their biography of Lincon, say that Stevens and his friends made no concealment of their joy at the death of the President. This made Stevens practically the dictator of the nation.

Stevens wanted to confiscate the property of the Southern whites and then give to each negro 40 acres and a mule. He was also a strong advocate of miscegenation. This was undoubtedly due to the influence of his mulatto housekeeper, Lydia Smith (known in "The Birth of a Nation" as Lydia Brown), Dr. J. B. Alexander in his book of reminiscences includes an article on the Ku-Klux Klan taken from a popular magazine, which contains the following:

This man, beyond any doubt, was the most powerful parliamentary leader in our history. A fanatic, a misanthrope, embittered by physical deformity, a born revolutionist endowed with the audacity of the devil, he became in a moment the bold and unscrupulous master of a crazed nation. Mr. Stevens determined to blot the South from the map, confiscate the property of its citizens, give it to the negroes, deprive the whites of the ballot, send their leaders into beggerly exile, enfranchise the negro and make him master of every state from the James to the Rio Grande.

"He succeeded in enfranchising the negro and disfranchising enough whites to give him a majority. He organized the negroes in oath-bound societies, known as 'Union Leagues,' and promised ultimate domination. He promised bayonets to enforce the intermarriage of whites and blacks."

James M. Scovil, a Northern man and a great friend and admirer of Stevens, in his biography of him says: "During the last 30 years of his life its unwritten romance was the affectionate and tender devotion with which Stevens was attended by Lydia Smith, a mulatto, who in youth had great beauty of person. Her fidelity to his interests ended only with his death. He left her a large sum of money in his will, with part of which she purchased the old Stevens homestead in Lancaster, Pa., a two-story brick house, much finer than the Thad Stevens home in Capitol Hill."

When Stevens introduced his reconstruction bills he included his plan of confiscation and miscegenation. Those sections were eliminated by the narrow margin of only five votes. This was his only failure.

Stevens was never married. In "The Birth of a Nation" he is represented for dramatic purposes as being the father of a boy and girl. This is the only divergence in the picture from the facts of his career except also that he never personally went South.

His hatred of the South knew no bounds. It dominated the closing years of his life and his influence retarded for a generation the bringing together of the North and South in bonds of friendship. No such baneful influence was ever known in American history.



ROBERT LEWIS AS STONEMAN
In "The Birth of a Nation."

THE AFRO-AMERICAN

KU-KLUX CRUSADERS

The Hate of a Nation at Ford's represents the Ku Klux clad in white from head to foot. The white caparisons of the horses and the black cross on the bosom of the riders is clearly aimed to recall the Crusaders of the Middle Ages and their "Holy War" against the infidels for the sepulcher at Jerusalem. That they were neither spotless in character nor in dress is clearly the brief of the "National Tribune," mouth piece of the Civil War Veterans in the national capitol:

"The "dare-devil riders" were merely a lot of worthless, characterless poor white trash of the South who delighted to torment the Negroes. No men of character or decency would join in these night raids to harrass and frighten in their homes the timid, ignorant blacks. It was as cowardly and infamous a persecution as was ever imagined. The talk about Negro supremacy was one of those miserable scares used by cheap demagogs to inflame the poor whites against the Negroes and secure their votes. In every State in the South, except South Carolina and Mississippi, the whites out-numbered the blacks. The whites were educated and had all the wealth of the State in their hands, and were supposed to be eminently superior in every way to the colored population. No one, but a perverted brain that wanted to believe things that are not so, could give any credence to the inflammatory falsehoods about dangers of Negro supremacy. The Ku Klux was born in rage of slaveholders over losing their property in Negroes, and, in the mean, cowardly hatred of the lower order of the whites against the Negroes. The whole Ku Klux chapter in our history is something that makes every American blush and wish that it would be erased and forgotten."

Attacks Constitutionality.

Following Mr. Binder, William M. Seabury, general counsel of the Moving Picture Board of Trade of New York, attacked the measure upon constitutional grounds. After pointing out that the bill is evidently designed as a police regulation measure, and is so defined in its title, he called attention to the fact that the fees charged for censorship shall be divided, and half shall be paid into the State treasury. This, he contended, makes it a revenue measure, and that as its title does not show it to be a revenue law, it is therefore not likely to stand the test of constitutionality. With Messrs. Binder and Seabury there came to Annapolis Delegate Lloyd Wilkinson of Baltimore, who was the bill's most strenuous opponent during its progress through the Legislature.

Charging that the moving picture business was one which needed regulation, and needed it badly, that the people of the state might be protected from improper and immoral shows, Louis McKim Rines of Baltimore urged the Governor to sign the measure.

THE BALTIMORE NEWS.
SUNDAY, APRIL 9, 1916.

FORD'S—"The Birth of a Nation."

D. W. Griffith's spectacle, "The Birth of a Nation," enters upon the last two weeks of its successful engagement at Ford's Monday night. The last performance will be given Saturday night, April 22.

The first part of the Griffith spectacle unfolds scenes and incidents from the Civil War on a scale of numbers, diversity and accuracy new to motion pictures. The second part is a pictorial chronicle of Reconstruction days in the South, including the carpetbaggers' regime and the rise and triumph of the Ku Klux Klan.

In preparing the musical setting of this production Mr. Griffith recalled to memory some of the plantation melodies he used to hear in a log cabin in Kentucky, many of which had never been made into records and sheets. Joseph Carl Breil was engaged to score the music for the 200 scenes of the play. Into this score he wrought many of the old time melodies which Mr. Griffith treasured for him. The synchronization of the score to the scenes was indeed a task of magnitude. There is an orchestra of 36 pieces.

THE NEWS.
APRIL 10, 1916.

ATTACK CENSORSHIP

Delegation Asks Governor To Veto "Movie" Bill

Unconstitutional And A Curtailment Of Free Speech And Press, It Is Argued

That President Wilson, through Colonel House, has already arranged to have the accomplishments of his administration spread before the people of the country in moving pictures in addition to the usual news bureau service, and that, therefore, the movie censorship would conflict with the policy of the present administration, was the principal argument offered in the Senate Chamber this morning in favor of the veto of the recent moving picture censorship bill, and a hearing was granted.

THE BALTIMORE NEWS.
MONDAY, APRIL 10, 1916.

A BILL THAT CALLS FOR A VETO

There is to be an informal hearing by Governor Harrington today of protests against his signing the bill to create a board of moving picture censors.

Later on, if the Governor does not heed these protests, there will be a hearing by the electorate of explanations as to why the Democratic party abolishes old useless offices with one hand and makes new ones with the other. For if ever an office is useless it is this bill for the licensing of which has no other duty except to do that something that the public does not care a straw about. Both the doing and second something that, if it were necessary, could be done well enough for all reasonable purposes and without interference with their other duties by the police.

THE ...LTIMORE NEWS,
THURSD... APRIL 13, 1916.

RACE QUEST... UP

Segregation Ordinance ... Before Supreme Court

...on On Louisville Measure ...ll Determine Validity Of ...aw Throughout Country.

...gument before the United States ...reme Court in the Louisville race ...regation ordinance is particularly ...eresting here, inasmuch as the de...ion in this case will determine the ...idity of the Baltimore ordinance.

The attack on the ordinance was ...e by Moorfield Storey of Boston and ...layton B. Blakey of Louisville, Ky. It was criticised as preserving only a semblance of equality between the two races. Those attacking the ordinance declared that the real purpose was to prescribe the district or districts within which negroes must reside.

"After white and colored people have lived side by side all over the country for nearly 50 years since the Civil War," said Mr. Storey, in dealing with this point in his brief, "there has come an outbreak of race prejudice and legislation like the ordinance under consideration has been attempted in various cities. It is a disease which is spreading as new political nostrums constantly spread from State to State."

Separate Schools And Cars.

As authority for sustaining the legislation, the attorneys for the city of Louisville, in their briefs, cited decisions by the courts upholding separate school buildings for the races and upholding Jim Crow car legislation. On the other hand, attorneys opposing the ordinance declared attendance at school was not a right but a privilege.

Approaching the subject from another point of view, it was urged in the brief of those defending the ordinance that its object was to prevent race strife. It was declared that the immediate effect of a negro moving into a white settlement was to send the market value of the property down from 25 to 50 per cent., and that surely it was within the police power of a city to put a reasonable limit upon the power of a few of its citizens thus to destroy the property of their neighbors and to endanger the peace and good order of the community. It was said that the building codes of cities imposed many important and serious restrictions upon the free use and improvement of property in order to protect such property from possible loss by fire, and that nothing more was done in this ordinance.

At Point Of Gun.

"The alternative to this kind of legislation," said the attorneys for the city of Louisville in their brief, "seems unfortunately to be those extra-legal or positively illegal methods which only too many communities, North and South, have employed to prevent the negro from living among them, and where, instead of giving him a fair and equal chance, have forced the negro at the point of a shotgun to move on. We might mention a number of towns just north of the Ohio, in Illinois and Indiana, where just this thing is constantly done; but this record leaves no doubt as to the fundamental motives, grounded in the deepest prejudices of the human mind, which prompt such lawless action. If ever there was a case for the intervention of the police power of the State, this is one."

This view was not at all shared by those attacking the ordinance, as shown by their brief. Mr. Storey in his brief asserted it to be of the first essentials of a free government for every citizen to have the right to establish his home where he saw fit, and to move from place to place at pleasure.

"Such an ordinance as that now in question," he continued, "does not affect simply the convenience and comfort of those citizens to whom it applies, but strikes at their right to live at all. The result of such enactments as are here made might well be to compel the entire negro population to reside in the most unwholesome and unsightly localities, inimical both to the health and to the morals of the entire city and to reduce them, although being thus huddled in effect to the call to the designated localities, to a condition not far removed from slavery."

Virtual Improvement.

It was urged that the necessity of the ordinance was to limit the negroes largely to the blocks where they already live. Furthermore, it was argued that if such an ordinance were permissible in Southern States it would be permissible in Northern ones.

"It may be," added Mr. Storey, "that in Louisville, where the colored population is comparatively large, the 'colored blocks' would occupy a considerable part of the city, so that a certain freedom of movement on the part of the colored population would remain. But in New York or Boston, where only a small fraction of the population is colored, the restriction ... the colored residents to those ...ks where they are now in the ma... would result in compelling them ...ide in a very small area and ... differ only in degree from im... ...t. Could it be seriously ar... a segregation ordinance ... these effects would be ... it must be valid if the ... ...ance can be upheld."

THE E...NING SUN, BALTIMORE,
THURSDA... APRIL 13, 1916

Opening Session Of The Board Of Movie Censors.

As Reported by Homo Candidus.

MEMBERS OF THE BOARD.

THE REV. MALACHI METHOD, appointed on the recommendation of the Rev. Tom Hare, the Hon. Oliver Metzerott, Bibb Mills, the Lord's Day Alliance and the Anti-Vice Society.

THE HON. BILL BRANNIGAN, appointed through the influence of the Hon. Frank Kelly and the Hon. William J. Ogden.

MISS PENELOPE PRUNES, backed by the Purity League and the Ladies' Federated Societies for the Uplift.

PRAYER by the Rev. Dr. W. W. Davis.

Touching addresses on the demoralization of our youth, by the Hon. Howard Bryant, author of the law, and the Hon. Oliver Metzerott, who saved its morality by insisting on a Republican having one of the $2,400 jobs.

Song, "Brighten Up the Movies!"

First Film Shown—Entitled "The Race."

SYNOPSIS.—Sportive young son of millionaire, engaged in gay doings at a roadhouse, is "pinched" in a raid. Disowned by "Dad"; goes to work in a garage; meets girl chauffeur; enters cross-country auto race to get money to pay an old poker debt; girl enters to pay debt for her father, a mild and kindly embezzler; many horrendous adventures; ends in a wedding and forgiveness.

Verdict.—Hero gambled and drank intoxicating liquor and was not punished sufficiently for his sins. Should have been portrayed roasting in brimstone. Women shown in low-necked attire, old man and woman shown in night shirts, girl chauffeur wore trousers, all very immoral and tending to evil thoughts. Rejected.

Mild dissenting opinion by the Hon. B. B.: "I don't see nothing wrong about it. Wasn't the feller and gal married all legal and right at the finish?"

Second Film—"Julius Cæsar." (From the well-known play by William Shakespeare.)

Verdict.—Tends to glorify murder and may be an evil influence on our young men who should be taught that their mothers did not rear them to be soldiers, but meek and pious church members. Men and women in the Forum shown with bare legs and otherwise indecently dressed, and women shown dancing, a sin so thoroughly denounced by the Rev. William Sunday. All very disgusting. Rejected.

Miss P. P. concurs, but thinks the film very interesting in showing the customs and dress of heathen times.

Dissenting opinion by the Hon. B. B.: "What is this anyhow—a pink tea or a prayer meeting?"

Third Film—Vitagraph—Burned Alive.

Verdict.—Part of film not objectionable, but one scene shows a racetrack and a horse race actually going on and betting. This is tacked and downright rough, but as we are informed that these races actually take place in the Sahara, which ranks the film imperial attraction. If all this is destroyed and we can be assured that none of the other scenes were photographed in the Sahara, we might be willing to approve the balance, although moving picture concerns might not be so willing to guarantee the physical safety hundreds of Christians and their deadly enemies might be photographed. Film rejected. Final decision reserved.

Dissenting opinion by the Hon. B. B.: "Gee! They wanta cut out the only hot stuff in the picture. I'd abeen willing to lay 3 to 1 on that little jockey in the green coat."

Fourth Film—"The Undraped Truth." Highly moral, if maudlin, allegory, showing how truth and righteousness are stoned and crucified by the wicked world. The Truth, surprisingly enough, is personified by a female, clothed only in her hair and her innocence. She appears on the screen.

Miss P. P. faints, and is revived by smelling salts.

The Rev. M. M. seems fascinated, and says "Stop it! Stop it!" but too low for the operator to hear.

Verdict.—Frightful! Rejected with scorn.

Concurring opinion by the Hon. B. B.: "Pretty bum stuff, for a fact, but I kinda liked the looks of that dame running through the park."

Fifth Film—"Charlie Chaplin on a Bat."

Charlie removes his apron, "swipes" a bottle, empties it, is kicked out of the saloon, lands on a policeman, kicks the "copper" in the midriff and he goes down.

[The Hon. B. B.: "Ha, ha! ho, ho!"]

Staggers down street, hat on crosswise, collides with pedestrian, who bats him over a hedge into a garden where a girl is picking posies.

[The Hon. B. B.—Oh, ho, ha, ha—ain't it great!]

Charlie makes "goo-goo eyes" at the girl.

[Miss P. P.—Disgusting brute!]

Girl apparently does not agree with Miss P. P. Charlie finally kicked out by irate father, etc., etc.

Verdict.—Drunkenness is here treated with disgusting levity. Peculiarly dangerous in view of the prohibition election in the fall. Rejected.

Loud and profane dissenting opinion by the Hon. B. B. [omit for publication.]

Sixth Film—"Charlie Chaplin in the Wrong Cell."

Charlie, full of "suds," raises a roughhouse in the hotel office, puts a cuspidor over clerk's head.

[The Hon. B. B.—"Ha, ha, ha, ha, ah, ha, ha!"]

Escapes from office, falls on steps, goes head first into a door, door flies open, lady in boudoir cap and night clothes leaps from bed shrieking.

[Miss P. P. screams and faints again.]

[The Rev. M. M. threatened with apoplexy from indignation.]

[The Hon. B. B., in a fit of laughter, nearly chokes.]

Verdict.—Shocking immoral! What is to save our land from the fate of Sodom and Gomorrah if such vile pictures are shown to our children? Rejected.

The Hon. B. B. chuckles. "What's the use? Say, you old maids, how'd ya like to come to see me in the films? I'm going to try 'em all the time. I'd like to know? Yes, I'm going down to-day and get 11 blocks on the strength of this. Bibb Mills told me there'd be some money in this, but I guess he was stuffin' me."

The Hon. B. B. retires and refuses comment.

Board of five days each. People, three days; reserved, 48 hours; educational, 24 hours; [but this is tentative, I called them in pencil.]

It is understood that the Hon. Bill Brannigan was pulled off a motion and the Hon. Frank Kelly is now on Board of Police Commissioners and Captain

BALTIMORE AMERICAN, TH...
...URSDAY, APRIL 13, 1916

The last week of the phenomenal engagement of D. W. Griffith's world-circling triumph, The Birth of a Nation, at Ford's, will begin next Monday afternoon. Next week will afford the last opportunities to see this great masterpiece in this vicinity this season.

A member of the United States Senate recently said: "Anyone contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

Star
APRIL 13, 1916

One of the most effective scenes in The Birth of a Nation, although perhaps of minor importance, shows Elsie Stoneman, daughter of the Great Commoner, who held Congress in the palm of his hand after the death of President Lincoln, playing a guitar to solace a wounded Southern officer as he lay helpless in the Patent Office Hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years," and he shows her a half-faded daguerreotype of herself, a picture which she had given her brother and which had fallen into the hands of young Cameron.

Her gentle nursing, aided by love, soon brings recovery to the wounded soldier, but many sad days and many misunderstandings are in store for the lovers. The deep chasm of war cannot be bridged in days.

Lillian Gish, who is seen as Elsie, is of the radiant blonde type. She started her stage career as a member of the ballet with one of Sarah Bernhardt's productions. That early training in dancing gave her the grace which is so apparent in her picture work.

WEDNESDAY, APRIL 12, 1916,
THE EVENING STAR,

FIGHT UPON FILM MAY GO TO COURT

Protestants Against Showing of "Birth of a Nation" to Make Further Effort.

SAID PICTURE CREATES RACIAL PREJUDICE

Commissioners Have Received About Thirty Complaints—Legal Proceedings Investigated.

Following the decision of the District Commissioners that they are without authority to prohibit the presentation in Washington of the motion picture, "Birth of a Nation," which has aroused racial feeling in a number of cities, protestants today prepared to make an effort in another direction to prevent the showing of the picture here.

What this step will be they would not disclose, but it was broadly hinted that the courts might be appealed to.

"I cannot say what the procedure will be," stated Rev. J. Milton Waldron, who has taken an active part in seeking action by the Commissioners, "but it is certain that we will do everything within our power to keep the picture from being shown in Washington. We will not violate the law, but intend to go as far as possible within the law to accomplish this end."

Have No Authority.

The Commissioners had been asked to give a hearing in the matter, but refused the request when informed by the corporation counsel that they had no authority to bar the picture from the capital.

Anticipating that the question of authority might be raised, the district heads, said Rev. Waldron, had been requested, in the event of such a decision, to ask Congress for a law prohibiting the presentation of the picture here or, failing in this, to confer with the proprietor of the theater where it is to be shown with the object of having some of the scenes which have been particularly objected to eliminated.

It developed today that the Commissioners have received about thirty protests from associations and individuals, all of them based on the proposition that the picture tends to create racial prejudice and, for this reason, should not be shown.

Barred From Some States.

So far as could be learned the Commissioners have not been presented with any records showing how the picture was received in other cities, but, according to Rev. Waldron, such information would have been presented at the hearing requested. He said that the protests had been received from the states of Ohio, Kansas and Michigan and that in the latter State the picture was barred from the cities of Detroit, Grand Rapids and Jackson. Protests, particularly in Boston, Philadelphia, New York and a number of towns in Pennsylvania, were also received, Rev. Waldron said.

Rev. Waldron also complained that investigation is being made of the racial aspects of the picture by the Commissioners, instead of by the Board of Censors, which, he said, had passed upon the picture and had approved it.

RE, SUNDAY
MORNING, APRIL 9, 1916.

THADDEUS STEVENS' PART IN "THE BIRTH OF A NATION"

"WAS there ever such a man as Austin Stopeman in American history?" is a question asked by nearly all who see "The Birth of a Nation." It will be recalled that Stoneman is pictured as the leader of the House of Representatives in Washington and the dominant figure in political life after the assassination of President Lincoln.

It is an open secret that Thomas Dixon, author of "The Clansman," upon which "The Birth of a Nation" is based, modeled the character of Stoneman after Thaddeus Stevens, who was one of the most powerful parliamentary leaders in American history. There is no denial of the fact that Stevens came into power when Lincoln was killed.

He was born in Vermont, but later moved to Lancaster, Pa. He was always an extremist and a radical of radicals. The leader of the House of Representatives, he was the prime factor in passing the Reconstruction bills which caused so much misery in the South. When President Johnson decided to follow the Reconstruction ideas of Abraham Lincoln, Stevens turned against him and afterward managed the impeachment trial of the President. His attitude toward the South was exceedingly bitter and naturally he was looked upon in that section as its worst enemy.

Aided by the Union League of America, which was first founded in Ohio by his friends, Stevens hoped to bring about confiscation of the property of the South. This league did everything in its power to prevent the second election of Lincoln. Nicolay and Hay, in their biography of Lincon, say that Stevens and his friends made no concealment of their joy at the death of the President. This made Stevens practically the dictator of the nation.

Stevens wanted to confiscate the property of the Southern whites and then give to each negro 40 acres and a mule. He was also a strong advocate of miscegenation. This was undoubtedly due to the influence of his mulatto housekeeper, Lydia Smith (known in "The Birth of a Nation" as Lydia Brown), Dr. J. B. Alexander in his book of reminiscences includes an article on the Ku-Klux Klan taken from a popular magazine, which contains the following:

This man, beyond any doubt, was the most powerful parliamentary leader in our history. A fanatic, a misanthrope, embittered by physical deformity, a born revolutionist endowed with the audacity of the devil, he became in a moment the bold and unscrupulous master of a crazed nation. Mr. Stevens determined to blot the South from the map, confiscate the property of its citizens, give it to the negroes, deprive the whites of the ballot, send their leaders into beggerly exile, enfranchise the negro and make him master of every state from the James to the Rio Grande.

"He succeeded in enfranchising the negro and disfranchising enough whites to give him a majority. He organized the negroes in oath-bound societies, known as 'Union Leagues,' and promised ultimate domination. He promised bayonets to enforce the intermarriage of whites and blacks."

James M. Scovil, a Northern man and a great friend and admirer of Stevens, in his biography of him says: "During the last 30 years of his life its unwritten romance was the affectionate and tender devotion with which Stevens was attended by Lydia Smith, a mulatto, who in youth had great beauty of person. Her fidelity to his interests ended only with his death. He left her a large sum of money in his will, with part of which she purchased the old Stevens homestead in Lancaster, Pa., a two-story brick house, much finer than the Thad Stevens home in Capitol Hill."

When Stevens introduced his reconstruction bills he included his plan of confiscation and miscegenation. Those sections were eliminated by the narrow margin of only five votes. This was his only failure.

Stevens was never married. In "The Birth of a Nation" he is represented for dramatic purposes as being the father of a boy and girl. This is the only divergence in the picture from the facts of his career except also that he never personally went South.

His hatred of the South knew no bounds. It dominated the closing years of his life and his influence retarded for a generation the bringing together of the North and South in bonds of friendship. No such baneful influence was ever known in American history.



ROBERT LEWIS AS STONEMAN
In "The Birth of a Nation."

THE AFRO-AMERICAN

KU-KLUX CRUSADERS

The Hate of a Nation at Ford's represents the Ku Klux clad in white from head to foot. The white caparisons of the horses and the black cross on the bosom of the riders is clearly aimed to recall the Crusaders of the Middle Ages and their "Holy War" against the infidels for the sepulcher at Jerusalem. That they were neither spotless in character nor in dress is clearly the brief of the "National Tribune," mouth piece of the Civil War Veterans in the national capitol:

"The "dare-devil riders" were merely a lot of worthless, characterless poor white trash of the South who delighted to torment the Negroes. No men of character or decency would join in these night raids to harrass and frighten in their homes the timid, ignorant blacks. It was as cowardly and infamous a persecution as was ever imagined. The talk about Negro supremacy was one of those miserable scares used by cheap demagogs to inflame the poor whites against the Negroes and secure their votes. In every State in the South, except South Carolina and Mississippi, the whites out-numbered the blacks. The whites were educated and had all the wealth of the State in their hands, and were supposed to be eminently superior in every way to the colored population. No one, but a perverted brain that wanted to believe things that are not so, could give any credence to the inflammatory falsehoods about dangers of Negro supremacy. The Ku Klux was born in rage of slaveholders over losing their property in Negroes, and, in the mean, cowardly hatred of the lower order of the whites against the Negroes. The whole Ku Klux chapter in our history is something that makes every American blush and wish that it would be erased and forgotten."

Attacks Constitutionality.

Following Mr. Binder, William M. Seabury, general counsel of the Moving Picture Board of Trade of New York, attacked the measure upon constitutional grounds. After pointing out that the bill is evidently designed as a police regulation measure, and is so defined in its title, he called attention to the fact that the fees charged for censorship shall be divided, and half shall be paid into the State treasury. This, he contended, makes it a revenue measure, and that as its title does not show it to be a revenue law it is therefore not likely to stand the test of constitutionality. With Messrs. Binder and Seabury there came to Annapolis Delegate Lloyd Wilkinson of Baltimore, who was the bill's most strenuous opponent during its progress through the Legislature.

Charging that the moving picture business was one which needed regulation, and needed it badly, that the people of the state might be protected from improper and immoral shows, Louis McKim Rines of Baltimore urged the Governor to sign the measure.

THE BALTIMORE NEWS.
SUNDAY, APRIL 9, 1916.



FORD'S— the Birth of a Nation."

D. W. Griffith's spectacle, "The Birth of a Nation," enters upon the last two weeks of its successful engagement at Ford's Monday night. The last performance will be given Saturday night, April 22.

The first part of the drama, which recalls scenes and incidents from the Civil War on a scale of numbers, diversity and realness new to motion pictures, the second part is a pictorial chronicle of Reconstruction days in the South, including the carpetbaggers' regime and the rise and triumph of the Ku Klux Klan.

In preparing the musical setting of this production Mr. Griffith selected numerous some of the operatic motives he used to hear as a boy down in Kentucky, many of which had never been made into cyclerts and numbers. Joseph Carl Breil, who arranged the score for the play, has the honor of being the first composer to write a score for a motion picture. There is an orchestra of 36 pieces.

THE NEWS.
APRIL 10, 1916.

ATTACK CENSORSHIP

Delegation Asks Governor To Veto "Movie" Bill.

Unconstitutional And A Curtailment Of Free Speech And Press, It Is Argued

That President Wilson, through Colonel House, has already arranged to have the accomplishments of his administration spread before the people of the country in moving pictures in addition to the usual press bureau service, and that therefore the motion picture has been put upon a plane where public censorship would comprise an infringement of the right of a free press and free speech, was the opinion expressed to Governor Harrington this morning in favor of the veto of the recent moving picture censorship bill, and a petition from citizens.

The argument was signed by Isaac Hellman Binder, of the Motion Picture Board of Trade of New York. Mr. Binder briefed the angle of his argument on the phase of the question touching upon the constitutional features of the measure. In support of his free press and free speech argument, he pointed out that the moving picture business has already put a

THE BALTIMORE NEWS,
MONDAY, APRIL 10, 1916.

A BILL THAT CALLS FOR A VETO

There is to be an informal hearing by Governor Harrington today of protests against his signing the bill to create a board of moving picture censors.

Later on, if the Governor does not heed these protests, there will be a hearing by the electorate of explanations as to why the Democratic party abolishes old useless offices with one hand and makes new ones with the other. For if ever an office is useless, it must be that the incumbent of which has no other duty except to do that something that the public does not particularly consider worth the doing and accept something that, if it were necessary, could be done well enough for all reasonable purposes and without interference with their other duties to the public.

THE BALTIMORE NEWS,
THURSDAY, APRIL 13, 1916.

RACE QUESTION UP

Segregation Ordinance Now Before Supreme Court.

on On Louisville Measure ll Determine Validity Of aw Throughout Country.

gument before the United States reme Court in the Louisville race regation ordinance is particularly eresting here, inasmuch as the de-ion in this case will determine the idity of the Baltimore ordinance.

The attack on the ordinance was d by Moorfield Storey of Boston and layton B. Blakey of Louisville, Ky. It was criticised as preserving only a semblance of equality between the two races. Those attacking the ordinance declared that the real purpose was to prescribe the district or districts within which negroes must reside.

"After white and colored people have lived side by side all over the country for nearly 50 years since the Civil War," said Mr. Storey, in dealing with this point in his brief, "there has come an outbreak of race prejudice and legislation like the ordinance under consideration has been attempted in various cities. It is a disease which is spreading as new political nostrums constantly spread from State to State."

Separate Schools And Cars.

As authority for sustaining the legislation, the attorneys for the city of Louisville, in their briefs, cited decisions by the courts upholding separate school buildings for the races and upholding Jim Crow car legislation. On the other hand, attorneys opposing the ordinance declared attendance at school was not a right but a privilege.

Approaching the subject from another point of view, it was urged in the brief of those defending the ordinance that its object was to prevent race strife. It was declared that the immediate effect of a negro moving into a white settlement was to send the market value of the property down from 25 to 50 per cent., and that surely it was within the police power of a city to put a reasonable limit upon the power of a few of its citizens this to destroy the property of their neighbors and to endanger the peace and good order of the community. It was said that the building codes of cities imposed many important and serious restrictions upon the free use and improvement of property in order to protect such property from possible loss by fire, and that nothing more was done in this ordinance.

At Point Of Gun.

"The alternative to this kind of legislation," said the attorneys for the city of Louisville in their brief, "seems unfortunately to be those extra-legal or positively illegal methods which only too many communities, North and South, have employed to prevent the negro from living among them, and where, instead of giving him a fair and equal chance, have forced the negro at the point of a shotgun to move on. We might mention a number of towns just north of the Ohio, in Illinois and Indiana, where just this thing is constantly done; but this record leaves no doubt as to the fundamental motives, grounded in the deepest prejudices of the human mind, which prompt such lawless action. If ever there was a case for the intervention of the police power of the State, this is one."

This view was not at all shared by those attacking the ordinance, as shown by their brief. Mr. Storey in his brief asserted it to be of the first essentials of a free government for every citizen to have the right to establish his home where he saw fit, and to move from place to place at pleasure.

"Such an ordinance as that now in question," he continued, "does not affect simply the convenience and comfort of those citizens to whom it applies, but strikes at their right to live at all. The result of such enactments on any large scale might well be to compel the entire negro population to reside in the most unwholesome and unhealthy, undesirable parts of the several States and to confine them, though being true human beings, to the soil in the deprecated locations in a condition not far removed from slavery."

Virtual Impeachment.

It was urged that the necessity of this ordinance was to limit the undesirable effects in the future which have already arisen. Furthermore, it was argued that if such an ordinance were permissible in Southern States it would be permissible in Northern ones.

"It may be," added Mr. Storey, "that in Louisville, where the colored population is comparatively large, the 'colored blocks' would occupy a considerable part of the city, so that a certain freedom of movement on the part of the colored population would remain. But in New York or Boston, where only a small fraction of the population is colored, the restriction of the colored residents to those blocks where they are now in the majority would result in compelling them to reside in a very small area and would differ only in degree from imprisonment. Could it be seriously argued that a segregation ordinance producing these effects would be valid? And yet it must be valid if the Louisville ordinance can be upheld."

THE EVENING SUN, BALTIMORE,
THURSDAY, APRIL 13, 1916

Opening Session Of The Board Of Movie Censors.

As Reported by Homo Candidus.

MEMBERS OF THE BOARD.

THE REV. MALACHI METHOD, appointed on the recommendation of the Rev. Tom Hare, the Hon. Oliver Metzerott, Bibb Mills, the Lord's Day Alliance and the Anti-Vice Society.

THE HON. BILL BRANNIGAN, appointed through the influence of the Hon. Frank Kelly and the Hon. William J. Ogden.

MISS PENELOPE PRUNES, backed by the Purity League and the Ladies' Federated Societies for the Uplift.

PRAYER by the Rev. Dr. W. W. Davis.

Touching addresses on the demoralization of our youth, by the Hon. Howard Bryant, author of the law, and the Hon. Oliver Metzerott, who saved its morality by insisting on a Republican having one of the $2,400 jobs.

Song, "Brighten Up the Movies!"

First Film Shown—Entitled "The Race."

SYNOPSIS. Sportive young son of millionaire, engaged in gay doings at a roadhouse, is "pinched" in a raid. Disowned by "Dad"; goes to work in a garage; meets girl chauffeur; enters cross-country auto race to get money to pay an old poker debt; girl enters to pay debt for her father, a mild and kindly embezzler; many horrendous adventures; ends in a wedding and forgiveness.

Verdict.—Hero gambled and drank intoxicating liquor and was not punished sufficiently for his sins. Should have been portrayed roasting in brimstone. Women shown in low-necked attire; old man and woman shown in night clothes; girl chauffeur wore trousers; all very immodest and tending to evil thoughts. Rejected.

Mild dissenting opinion by the Hon. B. B.: "I don't see nothing wrong about it. Wasn't the feller and gal married all legal and right at the finish?"

Second Film—"Julius Cæsar." (From the well-known play by William Shakespeare.)

Verdict.—Tends to glorify murder and was an evil influence on our young men who should be taught that their mothers did not rear them to be soldiers, but meek and pious church members. Men and women in the Forum shown with bare legs and otherwise indecently dressed, and women shown dancing, a sin so thoroughly denounced by the Rev. William Sunday. All very demoralizing. Rejected.

Miss P. P. concurs, but thinks the film very interesting in showing the customs and dress of heathen times.

Dissenting opinion by the Hon. B. B.: "What is this anyhow—a pink tea or a prayer meeting?"

Third Film—"Cleo's Romance."

Synopsis. Cleo, of the ice cream counter, and her fiancé, a motorcycle cop, have their usually going-on with lovers' spats. This is stayed and frustrated by the cop's being called to the station house, but so are informed that these spats usually take place on the Sabbath, which makes the film improbable, obscene. If all this is destroyed and so can be viewed that one of the other films here photographed on the Sabbath, we might be willing to approve the latter, although moving pictures concerns ought not to go to trouble, expense for pictures when hundreds of Christians and Jews daily desire certain might be photographed in this precious soul. Final decision reserved.

Dissenting opinion by the Hon. B. B.: "Gee! They wanta cut out the only hot stuff in the picture. I'd abeen willing to lay 3 to 1 on that little jockey in the green coat."

Fourth Film—"The Undraped Truth." Highly moral, if maudlin, allegory, showing how truth and righteousness are stoned and crucified by the wicked world. The Truth, surprisingly enough, is personified by a female, clothed only in her hair and her innocence. She appears on the screen.

Miss P. P. faints, and is revived by smelling salts.

The Rev. M. M. seems fascinated, and says "Stop it! Stop it!" but too low for the operator to hear.

Verdict.—Frightful! Rejected with scorn.

Concurring opinion by the Hon. B. B.: "Pretty bum stuff, for a fact, but I kinda liked the looks of that dame running through the park."

Fifth Film—"Charlie Chaplin on a Bat."

Charlie removes his apron, "swipes" a bottle, empties it, is kicked out of the saloon, lands on a policeman, kicks the "copper" in the midriff and he goes down.

[The Hon. B. B.: "Ha, ha! ho, ho!"]

Staggers down street, hat on crosswise, collides with pedestrian, who bats him over a hedge into a garden where a girl is picking posies.

[The Hon. B. B.—Oh, ha, ha, ha—ain't it great!]

Charlie makes "goo-goo eyes" at the girl.

[Miss P. P.—Disgusting brute!]

Girl apparently does not agree with Miss P. P. Charlie finally kicked out by irate father, etc., etc.

Verdict.—Drunkenness is here treated with disgusting levity. Peculiarly dangerous in view of the prohibition election in the fall. Rejected.

Loud and profane dissenting opinion by the Hon. B. B. [unfit for publication.]

Sixth Film—"Charlie Chaplin in the Wrong Cell."

Charlie, full of "booze," raises a roughhouse in the hotel office; joins a complete over clerk's head.

[The Hon. B. B.—Ha, ha, ha, ha, oh, ha, ha!]

Escapes from office, falls up steps, goes head first into a door, door flies open, lady in boudoir cap and night clothes leaps from bed shrieking.

[Miss P. P. screams and faints again.]

[The Rev. M. M. threatened with apoplexy from inflammation.]

[The Hon. B. B., in a fit of laughter, nearly chokes.]

Verdict.—Shockingly immoral! What is to save our land from the fate of Sodom and Gomorrah if such vile antics are shown to our children? Rejected.

The Hon. B. B. chuckled: "What, ain't the dear boy and old maids, how that do run, to see a man fight if you're going to cut out all the stuff I'd like to know? Ya, I'm going down to Hyde's and see it myself, so I can say I've seen it before all the rest of the boys. Billy Hyde will get there by some means or other in this, but I guess he was right."

The Hon. B. B. smiles and exhibits contrition.

Result of the day's work: Fourth film, three films rejected, or censored, absolutely or modified (or should be censored), United States to take the hint.

It is understood that the Hon. Bill Brannigan has applied for a pardon and the Grand Jury is now in session.

BALTIMORE AMERICAN, THURSDAY, APRIL 13, 1916

The last week of the phenomenal engagement of D. W. Griffith's world-circling triumph, The Birth of a Nation, at Ford's, will begin next Monday afternoon. Next week will afford the last opportunities to see this great masterpiece in this vicinity this season.

A member of the United States Senate recently said: "Anyone contemplating war should see this picture. I sincerely believe it will do more to deter people from engaging in war than anything written or spoken on the subject in years."

Star

APRIL 13, 1916

One of the most effective scenes in The Birth of a Nation, although perhaps of minor importance, shows Elsie Stoneman, daughter of the Great Commoner, who held Congress in the palm of his hand after the death of President Lincoln, playing a guitar to solace a wounded Southern officer as he lay helpless in the Patent Office Hospital.

"I haven't known you long," says the little Confederate colonel, Ben Cameron, "but I have carried you about with me for years," and he shows her a half-faded daguerreotype of herself, a picture which she had given her brother and which had fallen into the hands of young Cameron.

Her gentle nursing, aided by love, soon brings recovery to the wounded soldier, but many sad days and many misunderstandings are in store for the lovers. The deep chasm of war cannot be bridged in days.

Lillian Gish, who is seen as Elsie, is of the radiant blonde type. She started her stage career as a member of the ballet with one of Sarah Bernhardt's productions. That early training in dancing gave her the grace which is so apparent in her picture work.

WEDNESDAY, APRIL 12, 1916.
THE EVENING STAR,

FIGHT UPON FILM MAY GO TO COURT

Protestants Against Showing of "Birth of a Nation" to Make Further Effort.

SAID PICTURE CREATES RACIAL PREJUDICE

Commissioners Have Received About Thirty Complaints—Legal Proceedings Investigated.

Following the decision of the District Commissioners that they are without authority to prohibit the presentation in Washington of the motion picture, "Birth of a Nation," which has aroused racial feeling in a number of cities, protestants today prepared to make an effort in another direction to prevent the showing of the picture here.

What this step will be they would not disclose, but it was broadly hinted that the courts might be appealed to.

"I cannot say what the procedure will be," stated Rev. J. Milton Waldron, who has taken an active part in seeking action by the Commissioners, "but it is certain that we will do everything within our power to keep the picture from being shown in Washington. We will not violate the law, but intend to go as far as possible within the law to accomplish this end."

Have No Authority.

The Commissioners had been asked to give a hearing in the matter, but refused the request when informed by the corporation counsel that they had no authority to bar the picture from the capital.

Anticipating that the question of authority might be raised, the District heads, said Rev. Waldron, had been requested, in the event of such a decision, to ask Congress for a law prohibiting the presentation of the picture here or, failing in this, to confer with the proprietor of the theater where it is to be shown with the object of having some of the scenes which have been particularly objected to eliminated.

It developed today that the Commissioners have received about thirty protests from associations and individuals, all of them based on the proposition that the picture tends to create racial prejudice, and for this reason, should not be shown.

Barred From Some States.

So far as could be learned, the Commissioners have not been presented with any records showing how the picture has resulted in other cities, but, according to Rev. Waldron, such information would have been presented at the hearing requested. He said that the picture had been barred from the states of Ohio, Kansas and Michigan and that in Pennsylvania [illegible] Philadelphia, New York and a number of cities in Pennsylvania.

Rev. Waldron also pointed out that legislation is being sought in the Virginia Legislature, where the Capitol is located, to prohibit the showing of the picture, and it was said that [illegible] Virginia [illegible] Richmond [illegible] Virginia [illegible] Richmond [illegible] Virginia [illegible] Richmond

THE EVENING SUN, BALTIMORE,
TUESDAY, APRIL 11, 1916.

FORD'S—"The Birth Of a Nation" enters upon its sixth week. The picture is a historical drama of some of the most important episodes of the Civil War and of the days of the Ku Klux Klan in the South.

Ford's

"The Birth Of A Nation."

"The Birth of a Nation," the historical spectacle portraying in a motion-picture drama some of the greatest crises in the nation's history, entered upon the sixth week of its engagement at Ford's Opera House yesterday afternoon. It will be presented afternoon and evening until April 22, when its unusually long run will be brought to a close.

Each succeeding presentation of "The Birth of a Nation" in Baltimore has demonstrated that the people of this city still hold strong Southern traditions. The picture itself, to be sure, is deeply sympathetic with the South, taken, as it is, from a historical novel—"The Clansman"—by a Southern clergyman, the Rev. Thomas Dixon. But scenes which farther North were taken as matters of course or provoked only mild applause, are here received with enthusiastic demonstrations. Racial feeling is also strongly marked in the applause.

A Struggle Toward The Dawn.

The story told in "The Birth of a Nation" is that of the struggle toward the real dawning of a unified republic. Throughout is the suggestion that the war did not end with the surrender of the Confederate Army, but with the overthrow of the despoilers of both races who invaded the South in the days of its prostration. This overthrow was accomplished by such "outlaw" bands as the Ku Klux Klan, whose heroic exploits are celebrated in "The Birth of a Nation."

It is the scenes in which the Ku Klux Klan appear that probably make the most enduring of the many vivid impressions produced by this splendid dramatic spectacle. The pictures of the hosts of white-robed horsemen, coming in bands from all the points of the compass, and drawing up in a long line preparatory to making their dash against the hundreds of rioting negroes of Piedmont; the pictures of the dash through the country-side, and particularly the picture of the advance of the hosts across a distant field—such pictures as these will probably remain always at the call of the memory of those who have seen them.

Last night the exhibition of the picture was by no means as satisfactory as on other occasions. It was "speeded up" to the detriment of several scenes, and the words that introduce many of the subdivisions of the picture were flashed on and off the screen so quickly that it was impossible to read them.

TUESDAY, APRIL 11, 1916.
THE BALTIMORE NEWS.

FILM STILL DRAWS

"Birth Of A Nation" Begins Its Sixth Week At Ford's.

Despite the fact that the "Birth of a Nation" is now in its sixth week of presentation at Ford's, this stirring photo-drama continues to draw record crowds. One reason given for this film's wonderful success is the faithfulness in details that is to be found in every scene. Neither money nor energy has been spared by the producers.

The portrayals of Lincoln, Grant, Lee and other famous Civil War characters are given with such exactitude that one has but little trouble to imagine them in the flesh.

The theme of the drama, as has been told before, deals with the political events that precipitated the Civil War, the call to arms, the mustering out of troops, the actual conflict and the organization of the societies in the South following the war for protection of life and property from the hordes that were set free.

In tone the play is tragic, grimly so; but then there are respites where one is whisked back to old plantation scenes and that hospitality for which the South was ever famous.

A large orchestra renders Northern and Southern martial music with a zest that sets one's feet tapping and the blood coursing through the veins.

STAR

APRIL 11, 1916

FORD'S

Baltimore's contribution to the total of over 5,000,000 people who have witnessed the Birth of a Nation, which is appearing at Ford's Opera House, has been a patronage of over 150,000 during the five weeks this thrilling moving picture has been shown in the city. In the concluding two weeks it is expected that the attendence will be in the neighborhood of 200,000.

That the average patronage has been 50,000 a week is not surprising, when the scopue and nature of the famous photo drama is considered, and it is small wonder that the films continue to grip the feelings of patriotic Marylanders. The theme of the drama is so local in spirit and is told so vividly that it must be hailed with popular acclaim.

An additional factor of local interest is the active connection of the Ford family with the story unfolded in the drama. It was at Ford's Theater, in Washington, that President Lincoln was assassinated, and this tragedy is vividly depicted in the Birth of a Nation. The picture of Washington, which adorned the presidential box, and over which Booth tripped in jumping to the stage, is shown in the rotunda of the Baltimore theater and bears the mark of the assassin's spur.

Strangely enough the fifty-first anniversary of the assassination will occur on next Friday, the foul act having been perpetrated on April 14, 1865. While no plans are being made for the observation of the event, it is recalled that the only surviving official of the Washington theater is James R. Ford, who was treasurer of the house at the time. The late John T. Ford was proprietor and manager, and the late H. Clay Ford was business manager.

Other members of the Ford family, while very young, have a very vivid recollection of many of the events shown in the pictures. This fact serves to demonstrate the adaptability of the film portrayal to the youthful mind. Because it portrays historical events, places and figures so accurately and so thrillingly, this photo-drama can be easily understood by every child who will remember the film long after it has been laid on the shelf.

Briefly, the story of the historical drama concerns the estrange of the slave from his sale on the block to the reconstruction period. His life before, during and after the Civil War is given a gripping pictorial treatment of the love story interwoven in the theme—the stirring war scenes and the exciting activities of the Ku Klux Klansmen.

THE BALTIMORE NEWS.
TUESDAY, APRIL 11, 1916.

THE USELESS JOB IN THE MAKING

The argument which Governor Harrington heard yesterday against creating a board of censors for moving pictures may have left him cold. It dealt chiefly, apparently, with the analogy between free speech, a free press and free filming. There is, we believe, a better argument. It is that of the plain, ordinary horse sense in not creating new machinery to do that for which machinery already exists.

Honestly filled, the position on the Board of Censors would not be a sinecure, nor even a pleasure. There is a limit to the number of partridges one can eat at consecutive meals. To sit day in and day out viewing the thousands if not millions of feet of film that weekly aspire to public exhibition would be torture. To do so, realizing that you were doing it in vain so long as the pictures remained good, would make matters worse, for the torture would be 99.99 per cent. useless, and nobody likes that.

But some people do like to get state jobs, no matter how hard the work; and some other people do like to satisfy them. When so many useless offices are being abandoned, it is small wonder there should be an effort to create others. But why should Governor Harrington help the philanthropy stunt?

THE SUN, BALTIMORE.
APRIL 11, 1916.

BIRTH OF NATION AGAIN

Stirring Photo Drama Still Draws Crowd To Ford's.

"The Birth of a Nation" continues the attraction this wek at Ford's Grand Opera House. Because of its exceptional excellence as a photoplay and its great historical interest large audiences continue to attend both afternoon and evening exhibitions.

The play enacts, with fidelity to oactual events, the story of the War Between the States. It pictures with photographic accuracy the leading men to whom was intrusted both civil and military government at that time. It reveals public and private conditions of mind before, during and after the war, and throws some illumining sidelights upon questions at issue between American statesmen, as well as upon personal lives, during the months of political agitation immediately preceding the outbreak of hostilities.

The most beautiful scenes of the drama are those of Southern plantation life in antebellum days, and these are wholly representative in the matter of Southern scenery, social life and the spirit that ennobled cultured Southern homes. Upon these scenes of peace and plenty, follow quickly days of army enlistment and battle; of conflict between North and South, and after this representation of the still more deplorable years of the reconstruction period.

Among great men who appear in this historical drama is President Lincoln in all his lovable simplicity; Gen. Robert E. Lee, who embodied the South's highest ideals and hopes; Gen. U. S. Grant, intrepid soldier and man of moral courage; Thaddeus Stevens, implacable enemy of Southern principles; also Cabinet ministers, statesmen and Wilkes Booth, the actor, whose assassination of President Lincoln blotted out the one hope of the Southland as well as sacrificed a life of singular simplicity and strength. The painful incidents of this tragedy are repeated with historic exactness.

All the many sides of this tragic period of United States history are shown, the lawlessness of newly liberated slaves, the just revenge of an outraged Southern people, until, finally, from these tragic conditions was welded a strong nation, where before had been but a union of states.

BALTIMORE AMERICAN.
APRIL 11, 1916

The longer the Birth of a Nation, that wonderful motion-picture masterpiece, remains in Baltimore, the more it continues to attract large audiences. Those who have witnessed the spectacle have been so deeply impressed that they have passed on the tip with the results that hundreds, even thousands, who rarely visit the movies, have been appetized by the favorable comments passed on the production which was staged under the greatest of all directors, David Griffith. The picture yesterday began the first of its last two weeks in Baltimore.

This realization of Civil War and Reconstruction days by means of motion-pictures, music and effects overshadows in its greatness all of the spectacles of the older stage art, and has won the most extraordinary encomiums from the critics. It has been fiercely opposed by certain elements that did not like its true interpretation of American history, but it has received the overwhelming indorsement of over five million people who have witnessed it.

The battle scenes pictured in the Civil War part of The Birth of a Nation mark the supreme achievement of motion photography up to date. The intensely vivid skirmishes and hand-to-hand struggles are not only well planned but well acted. But the most thrilling sight of all is that of the battles conducted on a big scale in vast stretches of field and valley.

Other great historic scenes include skillful facsimiles of Lincoln's first call for volunteers; Lee's surrender to Grant; Sherman's march to the sea, and President Lincoln's assassination in the crowded Ford's Theater, Washington, April 14, 1865.

The second part of the spectacle is devoted to the Reconstruction days when the South across a second time and threw off the carpet-bagger-negro tyranny. The Ku Klux Klan are the protagonists of this part of the story.

Interwoven with the mighty epic and progress of the story are two beautiful romances of the blue and the gray.

Constitutionality of the Pending Bill Also Attacked In a Hearing at Annapolis—If the Measure Is Signed the Supply of Films of all Kinds for Maryland Will be in Danger of Curtailment—Governor Asks Many Questions and Makes Comments.

From a Staff Correspondent.

State House, Annapolis, April 10.—The bill creating a board of censors of movie pictures, which was passed by the recent legislature and which awaits executive approval or veto, was roundly scored during a hearing today before Governor Harrington. It was claimed that if the bill becomes a law through his approval, it will open the way to oppression of what it is contended has become the fifth industry in the country; that it will lead to restrictions in freedom of speech and in liberty of the press, and that it will bring about a serious curtailment in the supply of films for Maryland.

Governor Harrington and Attorney General Ritchie listened attentively to the protests. They were apparently deeply impressed by the arguments that the bill is unconstitutional. The Governor declared that according to his observation, there is a need of elimination of some objectionable features which have crept into films. He was assured that manufacturers and producers are aware of these undesirable features, and are eliminating them. His attention was called to the fact that the police possess ample power to deal with the question.

In the delegation were J. W. Binder, executive secretary of the Motion Picture Board of Trade; W. M. Seabury, general counsel of the Board of Trade, and Guy L. Wonders, of Baltimore. Lloyd Wilkinson, a member of the last legislature, also made a vigorous protest against the bill.

Louis McKim Kines, a Baltimore attorney, and representing the Holy Name Society, argued in favor of approval of the bill.

EDUCATIONAL FEATURE.

Speaking against the bill, Mr. Binder informed the Governor that President Wilson, through Colonel House, is now preparing to have the main features of the present national administration placed before the people of the nation on the motion-picture screen.

The contemplated action of the President, Mr. Binder argued, is a demonstration that the moving picture has gone past the amusement stage and has become a national educational feature. Censorship such as is contemplated in the Bryant bill, Mr. Binder argued, is not necessary any more than is censorship of the daily newspapers or the public speeches of present-day orators. The real remedy for improper moving-picture subjects, the speaker said, is criminal action under the state's police powers.

Another strong attack on the bill was made by William M. Seabury, general counsel of the Motion-picture Board of Trade. The latter claimed the Bryant bill is unconstitutional, in that while it is declared to be a regulation measure, it is in reality a revenue measure.

Lloyd Wilkinson, of Baltimore city, spoke briefly against the bill. He said he had not found any demand for legislation of the sort contemplated and that he had received petitions against the bill from thousands of patrons of moving-picture houses.

THOUSANDS AGAINST IT.

Mr. Wilkinson said he had received a petition signed by over 7,000 patrons of the many picture theaters protesting against the bill. He added that these signatures were secured in one day. "If you are going to censor moving-picture theaters," said Mr. Wilkinson, "why not censor all theaters and even the press?"

"Have not proprietors and managers of the moving-picture shows signed petitions for the bill?" asked the Governor.

"On the contrary," said Mr. Wilkinson, "they united in protesting against the bill."

"The gentleman arguing for this bill," said Mr. Kines, "ask you to act as a judicial and executive officer. They ask you to pass upon the constitutionality of the bill. They admit that there are certain screen productions which are not fit to be seen by children. If you sign this bill the men behind the moving-picture industry will have put the police. The bill is an exact reproduction of the Pennsylvania law."

In opposing the bill, Binder said that political conditions are behind a movement in Pennsylvania which led that state to prohibit the exhibition of pictures showing the operations of prizefighters.

[illegible] said that he is interested in the moving picture people in connection with a bill that the manager and [illegible] persons to be put on [illegible] of them.

BALTIMORE AMERICAN
APRIL 11, 1916

MOVIE CENSOR BILL ATTACKED

Strong Protest Is Made to Governor Harrington.

ARGUMENTS AGAINST IT

Cry of Oppression Is Raised by Its Opponents.

Star

APRIL 15, 1916



D. W. GRIFFITH PRODUCER OF "THE BIRTH OF A NATION" AT FORD'S

FORD'S

With Monday's matinee at Ford's will begin the last week of the record-breaking engagement of David N. Griffith's monster spectacle, The Birth of a Nation. Three hours of beauty and emotion, the most realistic battle scenes ever staged are complemented with the most poetic handling of man and nature.

After preliminary views developing the charming love story in the South Carolina town of Piedmont, shown in the soft, leaf-flecked light of the rosy days of romance before the war, the spectator suddenly finds himself in the midst of the most remarkable battle scenes ever staged. It is war itself. Sherman swings out on his march to the sea. Atlanta is captured and burned. Still more remarkable is the final battle scenes, showing the struggles in the opposing trenches; the vast sweep of infantry, taking line after line of entrenchments, until the attacking forces are finally decimated, as the "Little Colonel" rams the flag of his state in a still smoking cannon of the Federals.

The handling of these great masses of men is simply marvelous. The clocklike precision of the sweep of armies, with the myriads of falling men, stricken horses and shrieking shells, is the perfection of organized effort. In the last act, devoted mainly to the daring deeds of the Ku Klux Klan, the white array of the marshaled knights as they gather in the shadowy forest, and then whirl to the rescue of their women and children, is absolutely awe-inspiring. Never before has the theater shown scenes of such sweeping, stirring beauty.

The musical score, of Wagnerian scope, still remains one of the most attractive features of the production. Interpreted by a symphony orchestra of 38 carefully selected musicians, it provides a wealth of enjoyment. The acting is by far the best ever seen upon a screen, and the masterly direction of Griffith has given to the picture the touch of genius that makes it the wonder of the world.

The Birth of a Nation will not be seen again in this vicinity this year, and as no one can afford to miss it, it is likely that Ford's will be crowded to its utmost capacity the whole of next week.

THE BALTIMORE NEWS, APRIL 15, 1916.



BIRTH OF A NATION FORD'S

FORD'S—"The Birth of a Nation."

"The Birth of a Nation," at Ford's is drawing to the close of its long and successful engagement. Large audiences have witnessed the spectacle and have spoken with enthusiasm of its wonders.

The living details of the most strenuous periods of American history are condensed into an evening's entertainment of less than three hours. The imagination is not tested by rhetorical descriptions of what took place. Instead it is seen by lightning flashes. It is history revived and shown in the making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of those men both from photographs and intimate life studies, and with this framework they make these characters live again. They pass before the vision in a panorama of achievement. The accomplishment is startling.

The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the close of the Reconstruction period. It shows the United States in the throes of internecine strife and the high lights of that grim struggle are vividly portrayed. Great battles are fought before the eyes of the spectators. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and out through the entire action.

BALTIMORE AMERICAN, SUNDAY, APRIL 16, 1916



SCENE IN "THE BIRTH OF A NATION" AT FORDS

Music In The Birth Of A Nation

WHEN piquant little Elsie Stoneman decides to become a nurse and solace wounded, gallant youths back to health, her goings and comings are accompanied in the score of The Birth of a Nation by a most catching little melody which she is supposed not only to sing but also to pick on the banjo. In the "close-ups" you can see the dainty lips fashioning the song's words and in the full figure you can see her plunking away on the old banjo, while the handsome sufferer on the cot manages to turn his head far enough to get a glimpse at her. Many persons have asked what this tune is. It is Henry E. Work's Kingdom Comin', otherwise known as Massa's Jubilee, one of the most fetching ditties that was ever picked on banjo or guitar.

In the great war scenes there is a different sort of music. Thus no one is surprised that In the Hall of the Mountain King, from Grieg's Peer Gynt suite, is used for the terrific pictures of the torch against the heart of Atlanta; that Wagnerian operatic crashes accompany the cannonading and infantry charges at Petersburg; and that even a national air like Marching Through Georgia is elaborated into a great, overwhelming symphonic movement.

In the scenes of Lincoln's assassination in Ford's Theater, Washington, April 14, 1865, the appearance of the great emancipator is greeted, as it was on that occasion, by the familiar strains of Hail to the Chief; but the fatal crisis of that hour can only be rendered by such classical strains as those of Bellini's *Norma* overture.

Three distinctive strains of motifs run through the second half of the picture, emphasizing by contrast the three elements of which it is composed. For the love of Ben Cameron, the little Confederate Colonel, and Elsie Stoneman, the dainty Northern heroine, there is Brül's Perfect Song, an original composition for this play. It is heard again and again each time with peculiar and ever increasing effectiveness. Perhaps it sounds sweetest when, out in the open, Elsie kisses the dove and then gutsily tries to steal a few kisses for himself.

Then there is the wild, chaotic-seeming tune that marks the entry of the negro mobs—the yawp of the barbaric African—the revival of the rioters and the outcome of the orgy in the master's hall, when ignorant negroes dominated the legislature of South Carolina in 1871. Perhaps D. W. Griffith, creator of this wondrous spectacle, got this from the semibarbaric strains sung by the negroes on the old Kentucky plantation where he was born and reared. It is certainly original as far as can be learned.

THE EVENING SUN, BALTIMORE, SATURDAY, APRIL 15, 1916.

FORD'S—"The Birth of a Nation," A Feature Film.

The last week of the phenomenal engagement of D. W. Griffith's "The Birth of a Nation" at Ford's will begin next Monday afternoon. Next week will afford the last opportunity to see this great masterpiece in Baltimore this season.

A member of the United States Senate recently said: "Anyone contemplating any change in this picture I can merely believe is still to be made, is nervously ill." Even those people from coming in for their share of spoken on the subject of peace.

FORD'S

The seven-week engagement of D. W. Griffith's The Birth of a Nation will come to an end Saturday night. This is by far the longest and most successful run in the history of the theatre of this city.

There is a new crop of recruiting talent. Carlyle, Motley, Marquis, Lincoln, Parkman, Wilson and all of the historians of all time have placed the results of their research on paper. David Wark Griffith, dramatist and director of motion pictures, placed the presentation of history on a plane that is recreative and vivid like the pens of the past. He was actually able to recreate the scenes of the Civil War and Reconstruction [illegible] Confederate [illegible] Southern suffering [illegible] the glorious days [illegible] Lincoln and [illegible] Stoneman's motto [illegible] Southern [illegible] Ben Cameron [illegible] Elsie Stoneman [illegible] Phil Stoneman [illegible] Lincoln [illegible] Austin Stoneman [illegible] Lydia Brown [illegible] Gus [illegible] Walter Head [illegible]

THE SUN,
MARCH 17, 1916.

$500,000 SPENT ON FILM

"The Birth Of A Nation" Includes Over 5,000 Scenes.

WHOLE COUNTY HIRED AS STAGE

Details In Great War And Reconstruction Spectacle Worked Out With Absolute Fidelity.

One has only to see "The Birth of a Nation," the master film that is now running for the second week at Ford's Opera House, to realize something of the magnitude of producing such a picture; yet the vastness of the undertaking can be better appreciated when some of the statistics are known. There are more than 5,000 distinct scenes, and David W. Griffith, the producer, worked for more than eight months on them. As it now stands, the production represents 12,000 feet, or over two miles, of film, but nearly 200,000 feet were originally taken and retaken in the effort to make the picture as nearly perfect as possible.

The approximate cost of the production was $500,000, $10,000 a day being paid for the use of an entire county in order to picture the wild rides of the clansmen. Night photography was perfected to secure battle scenes in the dark, this detail costing $5,000. The thrilling artillery duels were actually arranged, specially prepared shells exploding, at a cost of $80 each.

The absolute veracity of the spectacle is the greatest reason for its success, and the insignificant details which seem so trivial to the audience were secured by Mr. Griffith only with great expense, study and difficulty. The women's dresses of the period of 1860 used up 12,000 yards of cloth, and over 25,000 yards of white material were sewed into the costumes of the Ku-Klux Klan. Two hundred seamstresses worked for two months to make these historically correct.

Every piece of ordnance or musketry in the battle scenes is an exact reproduction of the artillery and arms used on both sides during the Civil War, and West Point engineers laid out the great battle scene of Petersburg from maps and reports in the War Department at Washington. Intimate details of the action were supplied by veterans who fought on either side.

For the assassination of President Lincoln, Ford's Theatre at Washington was reproduced to the smallest detail. The scene itself was taken in the presence of several eyewitnesses of the actual occurrence.

To depict the ravages of Sherman's march to the sea, a city was specially built and destroyed before the eyes of the spectators of the picture.

Some 18,000 people and 3,000 horses were utilized in making the narrative.

Dr. C. W. Mitchell Stronger.

Dr. Charles W. Mitchell, former dean of the University of Maryland, who is ill of pneumonia, was reported yesterday to be slightly stronger.

THE BALTIMORE NEWS,
MARCH 16, 1916.

THE ANSWER TO A VERY SERIOUS PROBLEM

The present theatrical season has been a distinct disappointment. We have not in mind merely local attractions, but the broader aspect of the drama. With a very few exceptions, the season has produced nothing worth while. On the other hand, a distinct loss has been registered through the retirement of several noted artists who have given the stage some of its finest ideals.

While the drama has registered no progress during this season, the screen drama has unquestionably continued to make substantial strides. Many of the best-known figures in the theatrical world have given up for the time being the spoken drama for the silent form. Certainly the best brains and intelligence in the producing world have been directed in the past year to the screen.

The situation from that point of view which holds that the spoken drama is an important factor in intellectual development and progress is serious. While the screen holds out vast possibilities it can never in any final way take the place of the older form. While undoubtedly giving more thrills, the screen drama can under no circumstances give the same intellectual impulse which comes through the higher forms of the spoken drama. It is a serious situation, and one which well-thinking people regard as serious.

An editorial of this kind might be written at any time, but it is peculiarly appropriate this week because we have with us a possible explanation of the present state of affairs. At Ford's Theater we have "The Birth of a Nation," a screen drama. At the Academy of Music we have a well-known, high-class comedian, in a play called "Some Baby." The price for the best seats at the screen performance is two dollars. The price for the best seats at the Academy is two dollars. Let this point be kept well in mind. Five years ago no one thought of charging over ten cents for admission to a movie show. On the other hand, five or ten years ago, the highest-class theatrical performances never charged more than two dollars, and the production had to be of an exceptional merit in order to command that price. Now the screen drama has, so to speak, caught up with the spoken drama in the matter of admission price.

Now, let us look at the other side of the case. "The Birth of a Nation" is worth two dollars. We are not going into the question of the propriety of putting it on either in the North or the South—possibly it would have been as well had Mr. Dixon's book not been dramatized for the stage. But, ignoring the character of the production, and simply taking into consideration its magnitude and its scope, we think it may safely be said that the production is worth two dollars. Certainly we have never heard anyone come away from it and claim that he had not received full value for his money. Though we do not like to say it, the theatrical production at the Academy of Music is certainly not worth two dollars—it is not worth a dollar and a half or one dollar. This is no assertion that the attraction is not of average merit—it probably levels up to any one of a great number of current plays; but we do not believe that Mr. De Angelis himself, or the Academy staff, or any other fair-minded person, would claim that an attraction of that nature is worth anything like two dollars.

It is hardly worth while to carry the analysis further. The facts speak for themselves. The screen drama, having the benefit of the best brains and intelligence in the stage world, has progressed to the point where it can command a reasonably high admission price. The important thing to bear in mind, however, is that the screen drama, with its present development, actually merits a reasonably high admission price. The spoken drama, on the other hand, still commands a reasonably high admission price, but has deteriorated through neglect, meaning in average cases, that it is not worth, save in very isolated instances, anything like the present high admission price. It seems to therefore in this matter, the silent form merits, at its two dollars or less, and that somewhat if the answer to the whole problem is not found in the comparative merits presently held.

THE BALTIMORE NEWS,
SUNDAY, APRIL 16, 1916.



LILLIAN COOPER
FORD'S

FORD'S—"The Birth of a Nation."

The remarkable engagement of D. W. Griffith's spectacle, "The Birth of a Nation," at Ford's, is drawing to a close. All who have seen the pictures speak of them with enthusiasm.

The living details of the most strenuous periods of American history are condensed into an evening's entertainment of less than three hours. The imagination is not tested by rhetorical descriptions of what took place. Instead it is seen by lightning flashes. It is history reviled and shown in the making. Some of the greatest names that are written large upon the scroll of our country's fame appear upon the program. The players who enact the roles have studied the minute descriptions of those men both from photographs and intimate life studies, and with this framework they make these characters live again. They pass before the vision in a panorama of achievement. The accomplishment is startling.

The entire action ranges over three centuries. It begins with the importation of the first African slave and it ends with the close of the Reconstruction period. It shows the United States in the throes of internecine strife and the high lights of that grim struggle are vividly portrayed. Great battles are fought before the eyes of the spectators. Cities are destroyed by fire. Thousands of horsemen dash in wild rides across bloodstained plains. The human note weaves in and out through the entire action.

TE SUN, BALTIMORE.
APRIL 16, 1916.



SLAVE MARKET
BIRTH OF A NATION"
FORDS

'BIRTH OF A NATION;' FORD'S

THE [illegible] of the run of "The Birth of a Nation" at Ford's, will be on Saturday night, making the remarkable record of seven consecutive [illegible].

"The Birth of a Nation" is a tremendously vital picture-drama. So far from being a mere entertainment, it is a striking and never-to-be-forgotten lesson in American history. Through it Americans are made to realize the preciousness of their heritage and to understand better than they could before what Elizabeth Barrett Browning meant when she wrote about "the birth pangs of nations." In the throes of the Civil War and in the pangs of reconstruction was this nation truly born.

The story of this wonderful historical and romantic offering is portrayed upon the largest scale ever conceived and executed by any artist in the world. There are thrills and throbs enough for several plays and the appeal is ever gripping and holding.

"The Birth of a Nation" has been seen again and again by many playgoers. In fact, with its 5,000 swiftly changing scenes more than one view is required to grasp all of its interesting phases.

Years ago great battles were shown in cycloramas, but that was most unsatisfactory, for there was no life, no action. It was merely a painting on a grand scale. Now one can sit in a comfortable seat in the theatre and see the battle of Petersburg visualized in so life-like a manner that it is as if one were looking at the real battle from an observation tower. Homer and Virgil have kept alive for centuries "the glory that was of Greece and the grandeur that was of Rome." With this new art there has been perpetuated for all time the most stirring story in American history.

The present engagement, which closes Saturday night, will be the last in this vicinity this season.

THE SUN, BALTIMORE,
APRIL 18, 1916.

WAR DRAMA TO CLOSE

"Birth Of A Nation" Enters Upon Final Presentation At Ford's. Like Trip Into Olden Days.

"The Birth of a Nation," which has attracted large audiences during Lent at Ford's Grand Opera House, entered yesterday upon its seventh and last week of presentation at that theatre.

A spectacular photoplay, it is a tragic pageant of the political and military events of the Civil War period and tells as might never be told in the printed page the story of that struggle between the North and South. It is both history and drama because events are unified as the two physical and vital human interest had the same dramatic quality. President Lincoln and his Cabinet [illegible] consultation over the critical affairs of the country, Statesmen plead the cause of the South in [illegible] speeches, in which is seen impending its decision to sub[illegible] which bring the love and liberty of thousands and the tragic death of this great man is pictured with all the reality that pain and care could give it.

There are countless scenes in the drama showing plantation life as it was in the Arcadian days of the South's fairest flourishing; Southern homes and hospitality, Southern industries and pleasures, Southern men and women as distinctive types are pictured. Northern homes are also shown and friendships are attempted between young people of both sections of the country. So true are made these olden days the spectator feels as though he has stepped from the present into the past and were living the lives of those whose emotions contribute romance to the narrative.

Hardly seven years and years after peace of war is restored and finally, from the experiences of these disastrous years, is united the nation that will endure. The pain of these months pictures causes the pleasure derived from them. It is a page of history that cannot be looked upon without tears, but it is worth while to impress the horrors of war upon the mind and increase love for humanity, if peace and the blessings that attend it the purpose of the films will have been achieved.